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THE FLAG SIGNIFICANT

Let picture, statue, park and hall,
Ballad, FLAG and festival
The past restore, the day adorn
And make to-morrow a new morn.

THESE lines from the marching orders for America, issued years ago by our greatest poetic seer—orders which if followed will lead us to fresh triumphs in the realms of art—had long haunted me on account of that word “flag.” The historical mural decoration, the memorial statue, the public playground where one may go for a day off, a city hall architecturally imposing and enriched with sculptured and painted symbolism, a ballad celebrating an event of importance rehearsed upon occasion, an annual festival kept with enthusiasm by a family, a town, or a state,—the values, esthetic and other, of all these were evident. But the flag, that most abstract of symbols, that most familiar thing of geometric design, why did Emerson include that? Did he have in mind the national flag? Would that draped above a teacher’s desk or hoisted daily above a school-house restore the past, adorn a day, and glorify a to-morrow? If it would do all this for a pupil in school, would it not do as much for the children at home? Why not the flag in the living-room and over the front porch? But think how monotonously barbaric that would be. Such a screaming of the eagle would deafen the world! Emerson would have been the last to suggest that folly. Nevertheless he did say FLAG.

Something of his meaning flashed into my mind one summer’s day at Siena when that beautiful medieval spectacle *Il Palio* was in progress, and I saw for the first time the splendid

effects produced by symbolic flags. Then and there I determined to enrich the life of one home, at least, with fluttering pennants and rich banners, gracefully riding the free air, and every one significant. I made designs in color that night at Siena and sent them home in a letter and by New Year's some of the flags were finished.

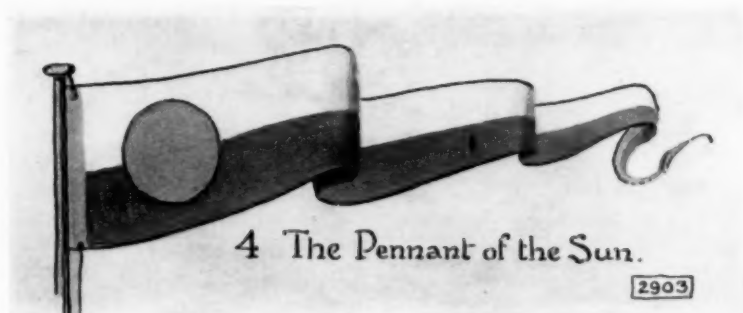
We made first the Astronomical Pennants. Of these there were four.

The equinoctial pennant, Fig. 1, is about five feet long, made of yellow and black bunting, the black for night and the



yellow for day dividing the area equally. On the 21st of March when the day is winning, this pennant is hoisted with the yellow "on top"; on the 21st of September when the night is winning, the pennant is hoisted with the black uppermost. The short-day pennant, Fig. 2, (yellow and black like the first) is hoisted at the winter solstice, December 21st; and the long-day pennant, Fig. 3, at the summer solstice, June 21st. The fourth pennant in the group is the great pennant of the sun, Fig. 4, twelve feet long and two wide, hoisted only on New Year's day. The ground is equally divided between white for winter and green for summer. White is above because in New England on January first the worst of the winter is still before us and because we know that beneath the white snow drifts lies the green summer a preparing. The sun who begins to conquer again, as everybody can see by New Year's, is represented on this pennant by a golden yellow

circle, eighteen inches in diameter. This pennant snapping in the crisp air above the snow covered roofs is a most cheerful sight the first morning of the New Year. It makes one feel like singing a hymn to the sun with any cheerful pagan who



ever lived, and I always declaim with enthusiasm the old rhyme my uncle George taught me ages ago:

All hail, thou glorious sun!
Bright as a new tin pan!
The biggest, roundest, surest source
Of bread and cheese for man.

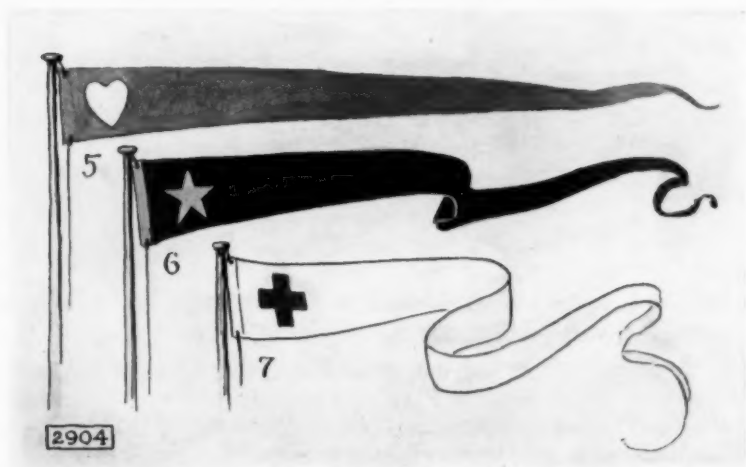
The next group is made up of the Holiday Banners of which there are seven.

The first of these is "Young Glory"—a United States flag 2 1-2 x 4 feet, so called merely to distinguish it from "Old Glory." Young Glory is hoisted usually with one of three pennants, the Man Pennant, Fig. 5, the Mourning Pennant, Fig. 6, or the Church Pennant, Fig. 7. These pennants are twelve feet long and a foot wide at the head.

The Man Pennant is bright red, the symbol of love and valor, with a white heart upon it, the symbol of the stainless

knight, the noble man. When this pennant appears above Little Glory we know that it is Washington's or Lincoln's birthday, or that a new President is being inaugurated, or some state or national hero is being honored.

The Mourning Pennant is black, of course, but it carries a green star, the star of hope, for being Christian, not pagan,



"we sorrow not as those having no hope." This pennant flew above Little Glory when we mourned for McKinley. It flies above Old Glory on the morning of Memorial Day, but in the afternoon Old Glory flies alone, supreme.

The Church Pennant is similar to that which flies in our navy above the American Flag on Sunday when services are held on shipboard. It is white, for purity and holiness, and bears a Greek cross, the symbol of Christianity,* in blue, the symbol

*The Latin Cross is more properly the symbol of Christ himself, and of his power.

of justice and truth. This is the only flag which Uncle Sam ever allows to fly above his own. We fly it alone on Sundays, and above Old Glory on Thanksgiving Day.

Old Glory is the largest flag we have, the largest our staff will hold. It is thrown to the breeze only on the most important of national occasions—Patriots' Day, with the Man Pennant;

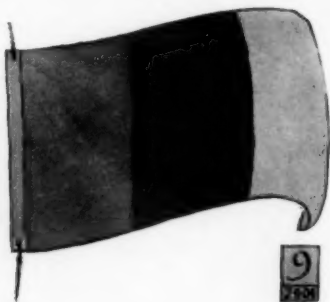


Memorial Day, with the Mourning Pennant; Independence Day, Labor Day, and Flag Day (June 14th) alone,—and on Thanksgiving Day with the Church Pennant.

The sixth flag in this group is the "Oriflame," the "Blood-red Banner of the Cross." Fig. 8. It is a square six feet on a side, and blood-red; in its center is a white ring, the symbol of eternity, within which appears a white Greek cross on a ground of blue. The whole symbolizes the pure gospel which on the foundation of truth and justice, is to conquer an eternal kingdom

through love. This banner of the Christ is hoisted twice each year at Christmas and at Easter.

The last flag in this group is the banner of Universal Peace, Fig. 9. This flag is the Golden Oblong in proportion, about



five by eight feet, divided into three vertical oblongs. The first is orange,* the symbol of benevolence and good will, the sign

*Or, more accurately an orange-yellow. It gives me pleasure to publish the following authoritative account of the origin and significance of this flag.

This Flag, now called the International Council Banner, originated as the Peace Flag of the National Council of Women of the United States. It was designed by Countess Di Brazza, when Chairman of the Peace and Arbitration Committee of the National Council of Women of the United States; presented to the Council and adopted by that body at its annual executive session held in Nashville Tennessee in conjunction with the International Exposition of 1896.

Subsequently this banner was approved by one after another of the National Organizations belonging to the Council, as their next annual meetings were respectively held. The first organization adopting it upon the recommendation of the Council was The World's Womans Christian Temperance Union which voted it unanimously at its annual convention held that fall in Montreal.

In 1899 when the International Council at its second Quinquennial session held in London, England, adopted Peace and Arbitration as its first propaganda, it also adopted the banner. In 1904, when the third Quinquennial was held in Berlin, Germany, it was recommended by the Committee on Peace and Arbitration, (of which I was then the Acting, as I am now the Official Chairman,) that the Peace and Arbitration banner of the Council be the simple tri-color: Yellow, Purple, White. The yellow symbolizing illumination and freedom; white, purity, and purple royalty of character, which we think can be attained when the mind is illuminated and the heart purified.

of the marriage of all nations for promoting the arts of peace. The second is violet, the royal color. An admixture of blue and red, it signifies the truth spoken in love, justice combined with mercy. In art it is the color reserved for the robes of martyrs, and in the flag it memorializes all who have died in defence of



liberty. The third section is white, the symbol of truth, purity and sincerity, the sign of the universal truce.

We recommend this banner, which standing for Peace and Arbitration may properly be used on all public occasions combined with the banner of any nation, to be specially used in all celebrations held on May 18th. That as you know is the anniversary of the opening of the first International Peace Conference at Hague, which was really the formal beginning of the organization of the International Court of Arbitration. The National Council of Women always celebrates this day. The International Council has voted its approval of the day. The National Councils of the more than twenty countries now within the International bond celebrate the day with more or less formality according to the progress which they have respectively made in the promulgation of Peace and Arbitration ideals.

MAY WRIGHT SEWALL.

Honorary President of the International Council of Women, and Chairman of its Committee on Peace and International Arbitration.

The third group consists of the three House Flags.

The first of these is the Marriage Flag, Fig. 10, flown once a year only, on the anniversary of the founding of the home. Since when nobody knows for sure, but certainly since the days of Homer, orange has been regarded as the symbol of holy wedlock,* hence the ground of this banner, five feet by eight feet, is of orange. The bearing upon it is a device derived from two heraldic elements; one the blazing star (yellow on a blue ground) taken from the Bailey arms, the other "a crosslet fitchie" from the arms of Mrs. Bailey's family. Combined they form the House Mark or Hall Mark of the new family. This flag borrowing from heraldry, and classic symbolism, but setting forth in its own way the sacredness of an irrevocable contract, this banner of silk, a richer material than that of any other flag, floating once every year above the roofs of "Trustworth" means more to the master and mistress of that house and to "all the little children that round the table go," than does any other single thing in the whole world, unless it be, in the case of the children, the Birthday Pennant, Fig. 11.

This odd flag, based on one of the old festal pennants of the Middle Ages, is of red and white, because love and purity must reign in the family. Within a golden circle (symbol of the Eternal Wisdom which ordained the family) is the blazing star on a ground of blue from the Bailey arms, symbol of—well, let us hope that all boys and girls will be as true to the laws of their being, as pure, and as bright as the stars. This flag goes up on a birthday of any member of the family. As the day

*When Helen was married to Paris she wore an orange colored veil embroidered with "saffron-hued acanthus flowers." Her mother Leda gave it to her upon the occasion of her first marriage; Helen wore it in the hope that it would bring her good luck in her second marriage. The orange is undoubtedly the symbol of flame, the color of fire. In prehistoric days, marriage meant the placing of a new hearthstone for the kindling of a new fire. Orange is also the symbol of good will and benevolence—the household virtues.

approaches we count the days for the moment to come when it may be hoisted. It is so hard to wait for so great an honor, especially when one is young!

The last flag in this group is the Banner of Friendship. If you had been invited to Trustworth for a visit, as you approached you would see a white flag flying—for friendship involves more



or less of a truce, as everyone knows; but the conditions of a happy friendship are not all negative, and therefore upon the white ground appears the house mark of Trustworth, its iron crosslet now all aglow with the orange fire of benevolence, its yellow star turned red with love, blazing upon a ground no longer blue but warmed to a lively green, the symbol of an honest purpose become fruitful in kindly deeds.

Now I have not written all this in the spirit of the amateur photographer who snaps his wife with a cat in her lap and expects you to admire the group because he does. I have written it because I want others to help, in this easy and delightful way, to bring about in our country a happier and more beautiful life.

The Flag, suggested by Emerson, I now know by experience to be one of the most lively, picturesque, significant, and stimulating elements imaginable. If I could have my way every school in the land would have its set of flags to assist in the teaching of geography and history, and to aid in the development of patriotism and *esprit de corps*, and to add to the beauty and to enrich the content of daily life.

The Astronomical pennants, and the first three of the Holiday banners, and the Peace flag might be common to all schools, but the house flags should of course be individual, peculiarly appropriate to each school, thought out with the utmost care, made by the children themselves, and used as occasion might require. Of these there might be two at least, one to fly above the school-house, perhaps with a small American flag, whenever the school is in session, and the other to represent the school in every athletic meet where the school teams appear.

Within the field of the School flag would be ample opportunity for spots of color or other bearings peculiar to a graduating class, should such modifications appear desirable. Each class would then design its own totem and make a banner to leave with the school as an historic emblem. A clever symbol hitting off some real or fancied characteristic of the class is so much better than 'o8 or some other prosaic sign. Let us give a touch of mystery and of beauty even to the commonplace. It will enrich the common day.

The American flag should never be used as a permanent interior decoration. Its colors were never made for the subdued light of a schoolroom, but for the full light of day; its bold stripes and angular stars were never designed to rhyme with framed pictures and bric-a-brac, but to rise and fall with myriad curves of beauty upon the free winds of heaven. If it is to be used every day on the flag staff as a sign that the school belongs to the Republic and conserves it, let the flag be modest in size. But

on the great days of the year, days which mark epoch-making events in the nation's life, let the flag be of ample proportions, majestic, challenging the attention of every pupil, and provoking the question, "Why is the great flag flying?" When children come into the schoolroom in that attitude of mind, they may be taught effectively the event for which the flag flies.

The making of such a set of flags offers unsurpassed opportunities for applied design and for fine needlework.* The repairing and replacing of worn flags would require the co-operation of almost every year's class, and still further foster a vigorous school spirit.

A flag is a living thing, like an open fire; it claims attention, appeals to the imagination, beckons to the spirit: but it can "adorn" a day only for seeing eyes; it can "restore" the past for those only who remember, it can "make to-morrow a new morn" only for those who anticipate the moment when it shall be flung to the breeze. The same familiar flag hoisted every day does not fulfill the conditions, and cannot realize Emerson's ideal. The flag significant does both, brilliantly.

*Materials: The best are bunting and nearsilk. Bunting may be purchased in red, white, blue, green, yellow, and black. These together with orange and violet, the other best colors, may be had in nearsilk. Nearsilk is easier to work than bunting, but bunting wears best.

A strip of drilling, canvas, or heavy twilled cloth of double or triple thickness, should form the head of the flag.

Grommets of brass may be purchased and hammered into place to protect the holes for the halliards, or the holes may be worked after the manner of buttonholes. Grommets are recommended. Use the standard flag of the United States as a model of construction.

Making: Plan to have the flags as nearly one thickness of material as possible. Cut out a piece of the field and set in such a piece as the sun, for example, in Fig. 4. Smaller and more complicated elements such as the star, Fig. 6, and the crosslet, Fig. 9, may be cut in duplicate and one applied to each side. Of course both sides of the flag must be alike.

The outside edge of the flag must be either selvage or double hemmed. Much of the work may be done on a machine if the flags are thoroughly basted.

HENRY TURNER BAILEY

PICTURE STUDY

IN a very venerable book where the Words of the Wise are recorded, we are told that by wise counsel we should make war (presumably against Ignorance as well as against any other enemy), and that in the multitude of counselors there is safety. I therefore invited some of the wisest teachers and supervisors of drawing I knew to offer counsel upon this much mooted question: Should the masterpieces of pictorial art be utilized in the teaching of children? Some whom I asked found it impossible, for one reason or another, to contribute to this symposium. The replies of the others are published herewith, without change, and without note or comment. Perhaps later I may venture to express concisely a sort of consensus of opinion.

THE EDITOR.

From the Director of Drawing and Manual Training, Boston.

I believe masterpieces of pictorial art should be used in teaching children. My opinion with regard to how children should be led to appreciate their beauties is as follows: The pictures presented to each grade should be such as are appropriate to the age of the children, e. g. the works of Millet are more easily appreciated by young children than those of Michael Angelo.

In primary grades it is sufficient to call attention to the picture now and then, to take one after another of the pictures owned by the school and put each for a few days in some place of prominence; perhaps on an easel, to talk about the story, so the imagination of the children may be set at play under the influence of the picture.

In intermediate and grammar grades, stories of the artist and his country help to an understanding of the picture. Children who are drawing certain things may with profit be referred to pictures where such things are well rendered, for example, houses, trees, people, etc. They may also find help in copying good color harmonies. Further than this any analysis for technique or composition is of questionable value so far as æsthetic education of pupils of elementary school age is concerned.

In high schools, more can be attempted with good results. Even here, however, unless the teacher is herself a lover of art she would better not attempt to analyze pictures for technique and composition. The problems of composition and technique can be studied equally well from magazine illustrations.

It is of first importance that the teacher should be a sincere lover of whatever work of art she attempts to teach. If she does not care for it herself she will hardly lead the children to appreciate it. One's desire for appreciation of fine things is usually awakened by realizing the appreciation of others in whose opinion he has confidence.

Walter Sargent.

From the Director of Drawing, Oakland, California.

Do you believe in utilizing the masterpieces of pictorial art in teaching children?

No, and yes. No, if in so doing the time is taken from the regular drawing period. The drawing is the more important, and masterpieces of art have no more place there, than masterpieces of literature have in a class where pupils are learning to read and spell. But,

Yes, outside of the drawing period if the teacher has the desire and ability.

I doubt, somewhat, if a supervisor is justified in taking the time of his department, as one puts it, "in teaching teachers how to teach an appreciation of art." In my opinion the aim of drawing is:

To give definite ideas of form.

To develop skill, freedom and speed, in the use of the hands.

To teach the art of representing form on a flat surface.

To give a medium through which to develop the imitative, constructive and æsthetic instincts and powers.

I do not believe that the study of masterpieces of art will aid the above to the extent that it should be given much attention. Still, if a teacher wished to do so I would give her both my blessing and aid.

Faithfully yours,

D. R. Augsburg.

From the Director, Department of Art and Handwork, Montclair, New Jersey.

If you mean by "utilizing the masterpieces of pictorial art in teaching children," picture study, I do not believe in it. The study of works of art or reproduction of works of art by children below high school age produces, it seems to me, very little result in proportion to the time spent upon it. If the print be a reproduction of a masterpiece the qualities which have made the picture enduring are qualities of technique and of design in tone or line, which are entirely outside the comprehension of children.

On the other hand if the print be of a picture of ordinary artistic merit but of a subject interesting to children it is not worth studying at all as an art product. Use such pictures by all means for reference and to illustrate stories, and employ them in very much the same way as one would employ an encyclopedia, to learn graphic forms of expression.

I do believe in using pictures of animals, landscapes, figures, to show form and proportion and movement, that we may learn to draw these things. I do believe in having in the schoolroom the best pictures which are works of merit and pictures which children can understand, but I do not care to dissect these same pictures. The internals do not interest children.

The above is perhaps what you want, anyway it's what I believe.

Very truly yours,

Cheshire Lowton Boone.

From the State Agent for the Promotion of Manual Arts, Massachusetts.

GRADES 1, 2, 3.

The story of the picture.

Applications to school work.

Illustrative sketching in color.

GRADES 4, 5, 6.

In the intermediate grades little formal study should be attempted.

Added to the story is the study of light and dark and the artist's name.

A beginning is made in picture-making by combining simple forms and using values of gray or colors.

GRADES 7, 8, 9.

The necessity of unity.

The affinity of parts.

The importance of the language of art to express ideas.

Booklets, made by pupils, containing a few good pictures and a simple story of the artist's life.

In each room hang a few pictures of sufficient size to command attention and worthy of a life-long acquaintance. Little know we what influence the pictures to the child's life will lend. I believe in memorizing pictures.

There are many good pictures well suited to children, but the few best should be chosen to become permanent examples of good art.

A few technical terms are necessary. The study and comparing of interesting pictures, the making of fine picture books, and the development of simple pictures is possible and desirable.

Frederic L. Burnham.

From the Director of Art, Denver, Colorado.

The following are some principles and considerations to be borne in mind when studying pictures.

THE SOURCES OF PICTURE MAKING.

The human mind producing the conception.

Nature—which furnishes the materials.

WHAT DOES THE PICTURE SAY?

What living or inanimate objects does it present?

What are their characteristics, action, expression?

What locality is represented?

Time, point of view?

Extent of Realism, Idealism?

HOW DOES THE PICTURE EXPRESS ITSELF?

By real or imaginative subjects, having in mind such principles as the following:

Simplicity, Breadth, Repose, Unity, Harmony, Proportion, Equilibrium, Masses, Lines, Relative tone values, Variety, Repetition, Concentration, Definiteness, Contrast, Atmosphere. Color, Dominant, Analogous, or Complementary harmony. Warmth, Coldness.

WHAT MEDIUMS WERE USED IN PRODUCING THE ORIGINAL PICTURE AND THE REPRODUCTION?

The first may have been in oil, water color, etc.; the second, a reproduction by engraving, photography, etc.

WHO WAS THE ARTIST?

When and where did he live?

Characteristics, Anecdotes.

What other works has he painted?

DOES THE PICTURE TEACH A LESSON, IF SO, WHAT?

REITERATION.

Write about the picture and the artist. Collect and classify reproductions of the works of the artist where possible.

We aspire to study briefly masterpieces of pictorial art by the above outline. We find it difficult, however, to give such study proper attention.

Charles M. Carter.

From the Director of Drawing and Handicraft, Milwaukee, Wisconsin.

In reply to yours of Nov. 12th, I would say that I believe very strongly that children should be taught the masterpieces of pictorial art. The art sense, like every other sense, is a product of education. It can be developed in accordance with either good or bad principles, high ideals, or low ideals.

Refined æsthetic taste comes from culture and that is the basis of all true appreciation of art; to secure this culture we must have a knowledge of the lives and works of the artists themselves. The ideals of these artists will have much influence upon the world's ideals—the greater the artist the greater the influence, and therefore the more interesting and suggestive are the lessons to be derived from a knowledge of his life and achievements.

Emerson said "It is better to educate an hundred people to appreciate art, than to educate one artist."

I believe the psychology of art instruction for children to be the same as that of all subjects contained in the school curriculum. We must use all these as a means for unfolding and developing the human spirit which is really education in the highest sense, as what we are after is culture and the power and perfection that comes through culture. Therefore surround the children with all that makes for culture. So give the children the best in Art, literature, music and in all subjects.

Teach art by showing them the masterpieces in pictorial art that are within the comprehension of the children beginning with the first grade, gradually unfolding to them beauties contained in these pictures. For the primary grades, I would take Millet's pictures—young children can understand the beauty of his pictures because they are simple, and many of them center around the home life, familiar to young children.

Devoted as they are to French peasant life, a variety of subjects (always interesting to the young) can be obtained by showing as many phases of that life as is possible. His pictures represent both men and women working separately in the tasks peculiar to each and working together in labors shared between them. He also has some few pictures of child-life. His pictures are humanistic, natural, strong and crude, all characteristics that appeal

to children—yet they show a variety of artistic motive and composition, simple enough to be easily interpreted.

Children are fond of nature and Millet derived his art directly from nature. Much, if not most of our art must be taught through language and literature.

The human side of life touched Millet keenly. He had a broad conception of perfect harmony between a figure and its environment; his landscapes were not only backgrounds but formed a vital part of the composition. This applies to *The Angelus*, *The Sower*, *The Gleaners*.

"Going to Work" may be taken as a phase of out-of-door life of the French peasants. Children are fond of figure pictures—landscape is secondary to them—so I would use the picture "*The Knitting Lesson*," as a basis for language work and show the children the picture. Tell them a little about the country where the little girl lived, but get the children to do as much of the talking as possible, by and by weaving in some little of Millet's boyhood struggles, etc., but give the children his name. Eventually they will be looking up pictures of his and will be able to compare and talk easily about them, children learn so much from, and are so interested in pictures of all kinds.

I would take the picture story, something like this:

The little girls of the French peasantry are taught to do only the plainest kind of needlework. Very early in life they must begin to make themselves useful, and knitting is a very important matter as in these large families many pairs of stockings are needed and are all home-made. The mother must be busy with the heavier labors, so the little girls may knit stockings. The little girl in our picture is still a beginner in the art and the lesson is very exciting to her. She begins to feel quite like a woman. The mother and daughter sit near the window to secure a good light. Show that the window is a large and beautiful casement window—the kind that is common in France, opening lengthwise in the middle in two parts which swing on hinges like doors.—The window serves as a table; see the basket and scissors! The little girl's doll is thrust into the corner, half-forgotten, as she is now very womanly (for the time being). Notice style of caps; mother's is quite close and covers her hair, while child's shows her pretty hair. Notice mother has been sewing on a large garment of some sort, now lays this aside and shows the child how to go on with her work right, places her arms around the little one's shoulders and taking the two hands in hers guides the fingers holding the needles.

Talk with the children about the style of the building. We may get some idea of this from the glimpse we have of this living room. It might be a low, stone cottage with thatched or tiled roof; deep window shows the thick-

ness of the wall; overhead we see the strong oak rafters. The room looks clean and though we only see one corner of the room, that corner holds the most precious household possession—the great linen chest—the pride of the French country people. They love to store away linens; much of this is often of their own weaving. This mother must have a good deal as there are some sheets neatly folded on top of the chest. The only touches of ornament are the little clock and the vase of flowers. See the weaving needles on the wall. The picture makes us feel that Millet was a lover of children and we like to know he had many of his own. He was the children's favorite playmate and at the close of the day's work in his studio, they ran joyfully to meet him. They would walk around the garden, the father showing them the flowers and telling them about them. In the winter time he would sit by the fire, sing songs and draw pictures for his children. He would take a log from the wood basket and carve a doll out of the wood and paint its cheeks vermillion. This might have been one of the dolls we see here.

The window suggests the out-of-door world into which it opens and gives us a sense of larger space. Ruskin said—"No amount of beauty will content us if we are shut in to that alone."

The effect in this picture would be so different without the window—like a prison cell. (Draw this from the children.)

Weave in some of his life, composition, but no technique; leave the latter for High school pupils.

Through the grades take Rosa Bonheur, Landseer, as children love animal pictures, in same way as above and by comparisons. Of course there are many others I could name but I thought you wished this to be brief—perhaps I have taken too much space now. I believe this to be the only way to teach art and an appreciation of art to children; the great trouble in all our teaching is that the people (generally speaking, of course) who make out the course of study for the schools, are usually those who know the least about children, their needs, their lives and what interests them. And so we go on, in the majority of cases, experimenting upon these little ones, the treasures of the home, and a few of us perhaps are trying to make their lives happier, more childlike, and are teaching them to help themselves to see and realize for themselves the beautiful in all things.

Ida Hood Clark.

From the Supervisor of Drawing, Hartford, Connecticut.

I am glad to feel that the period for "Picture Study" as a "fad" or an experiment in the public schools is measurably past. Teachers at large are

carefully considering the influence of a "study of masterpieces" upon child life and are seeking those elements for the several grades most appropriate to the stages of development which they represent.

Considering the enlightening influence of gems of great literature, committed to memory from Scripture and other sources during early years, upon my choice and enjoyment of reading and companions in later life, I find myself unable to trace any corresponding and unerring "inner light" to guide me in matters pertaining to the fine arts. Such judgment as I have is the result largely, of a painful study of principles in adult life, and constant reference to established standards.

The marvelous development of processes of reproduction in recent years makes it possible at the present time to place in every schoolroom in the land satisfactory representations of the masterpieces of the great artists of the world. To my mind a failure to use this great result of modern enterprise as a factor in the mental and spiritual training of the youth of to-day would be a mistake little less culpable than to have suppressed the gems of literature, which have fed the minds and hearts of the children of generations past.

Yet the very abundance of reproductions has its attendant dangers. I have little sympathy with the method which distributes "masterpieces" promiscuously "by the hundred" and induces that careless handling and familiarity which "breeds contempt." My conviction is that the use of these reproductions on the part of the children should be confined to somewhat rare occasions in connection with some piece of artistry into which they are putting their highest effort.

For the rest I would confine the presence of these reproductions in the schoolroom to the wall, the portfolio or the bound volume, where they are assured of a reverent regard under the influence and inspiration of the wise teacher. I have a feeling that the preservation of a spirit of reverence for the "things that are above" is one of the most vital questions in public education to-day.

In primary grades, certainly, these "masterpieces" will be received, enjoyed, and used without analysis under the leadership of the teachers, as the children learn and enjoy the gems of literature whose beauty and rhythm fastens upon their minds the words of which only adult years can unfold all the meaning.

The later years of the grammar school should bring familiarity with the work and life story of a goodly number of artists, both of earlier and modern times. The analytical study of their masterpieces will naturally be pursued in the high school, with possible exceptions in the last year of the grammar grades.

It will be seen from the foregoing that, in public school work at least, the writer is not an adherent of the cult of "art for art's sake," but of art for character's sake. By all means let us have the study of masterpieces in the public school.

Solon P. Davis.

From the Supervisor of Drawing, Springfield, Massachusetts.

In reply to your request I am sending you herewith my schedule on Picture Study prepared for my upper grammar grade teachers:

NOTE. This schedule presents a complete schedule for picture study. It is obvious that it is too difficult for the lower grades, but it has seemed best to present the entire scheme and to suggest that each teacher adapt it to her class, omitting any parts which time or the age of the children makes impracticable. A series of three blue prints will be sent to each building as reference material.

PICTURE STUDY. Art is appreciated "according to the degree of knowledge possessed, and of the sensibility to the pathetic or impressive character of the things known." Ruskin. Select one picture for study, preferably but not necessarily one hanging on the schoolroom walls. According to grade, one or more points like the following may be considered in class: Suggestion. What is the story told in the picture? Is not this story interesting to you because you have had similar experiences? Does it appeal to the emotions—does it suggest quiet, or peace, or movement, or energy, mother love, intelligence or faithfulness in animals, the gladsome message of Spring, the splendor of Autumn, the power of the sea? What does it mean? Interpretation. Does it not present clearly some phase of life or activity or one of Nature's moods? Is it not better told by drawing or painting than through literature, music, sculpture or any other art? Is not drawing or painting the best medium of expression by means of which certain truths may be most intelligibly presented? Idealization. In all probability there is more than suggestion and interpretation expressed in the picture. It is a portrayal of the ideal. Nature suggests the ideal but rarely does more. For example, Sir Galahad and his horse as painted are not drawings from one man and one horse but a composite of the finest images the artist has succeeded in storing up in his mind as a result of years of study from the best obtainable models. The masterpieces in art represent nature seen through an artistic temperament. "For we love first when we see them painted," etc. Art through idealization

enables us to see the beauty which nature suggests. Delight. Above all believe with all your faith that the painter paints because he loves the thing he paints, and loves to paint the thing he loves; believe that he knows that he has an ideal of beauty to reveal to the world; and the enthusiasm and joy that went into his work will be meted out to you in proportion as you comprehend his message.

The energies of each pupil this month should be concentrated toward the production of a simple booklet, beautiful because well arranged, colored and executed, containing an essay upon some one picture or painter.

Material. For teachers, several prints of pictures by the artist. For pupils, one or more penny prints.

Method. 1. Study of picture, other pictures by the same artist, and the life of the painter. (Apply at the Art Library of the Public Library for reference material as to the lives of the painters.) 2. Cut out the picture and mount with its name on gray drawing paper of correct size and shape. 3. The mount dictates the size and shape of the pages in the booklet, all pages may thus be alike in these respects. 4. With heavy pencil lines rule border lines for written matter. 5. For these written pages use blank white paper and place this ruled page under each sheet while writing the essay. 6. Simple initials and head and tail pieces in colors echoing the colors on the cover may be inserted if desired. 7. The cover may be of gray drawing paper colored in three tones of a color related symbolically to the contents of the booklet. White is the symbol of purity or perfection; gray or brown, sadness or repentance; red, valor or love; orange, knowledge; yellow, wisdom, goodness; green, hope; blue, truth, justice; violet, patience, loyalty. Gray green would be appropriate for Corot; red for a madonna; brown for Millet; blue and green for a marine, etc. The background should be the lightest in value, the ornament of middle value and the title the strongest. Avoid strong differences in values which produce poster effects. For suggestions as to cover ornaments see the blue prints. The printing should be done firmly with a brush, accenting rather than slighting the ends of each letter; brush lettering should not look as if done with a pen. Use the alphabet sheets or copy the title from the board.

Result Sheet. A picture study booklet.

Fred H. Daniels.

From the Director of Manual Arts, Malden, Massachusetts.

I believe we should use the masterpieces of pictorial art in teaching children, not only for art's sake but as aids in teaching other subjects.

I believe we should have hanging on the walls of each schoolroom at least two carefully selected, appropriately framed and suitably hung pictures which are acknowledged by art critics as masterpieces.

I would teach the children to appreciate their beauties through analysis and thoughtful comparison with inferior works, developing the power to discriminate between the good and the bad in pictorial art.

Analysis for the story alone is all that should be taken in the primary grades, while a careful study of composition including unity and harmony should be taken in the grammar grades.

Yours sincerely,

W. J. Edwards.

From the Director of Drawing, Philadelphia, Pennsylvania.

Picture study has a place in the schoolroom just as legitimate and pedagogical as that of any other study. It is distinctly a modern innovation; having come in along with the newer thought that makes for the development of the three H's as well as the three R's. But it has come to stay, because it is vital; because while educational and aiming for culture, it touches the feelings and develops the spiritual side of the child, so apt to be neglected in the routine of the schoolroom. In this respect it holds a high place in the schoolroom. It has often been said that arithmetic while possessing the moral essence of truth, is only passingly moral, if it is not unmoral. Language, however, opens the heart and quickens the spiritual pulse within the child. It is our grandest study; for the Reader is the repository of the brightest thought of the greatest geniuses of literature. We should find more time for reading on the school program. But the printed words only describe nature, animals, men and the manifold activities that mutually invigorate them. The story, the novel, the essay, the poem, are but word-pictures. The picture is the thing. Shakespeare realized the great value of the stage over the book when he said: "The play's the thing." It is life that all arts of expression aim to reveal. The nearer this is reflected, the more vital is the appeal. Pictures portray life and its environing setting in a vivid, visual counterfeit that burns into the imagination of the child. Hence the pictures in the modern story book, omitted in the severe Puritanical editions. The printed story has to be laboriously unraveled. Interest slips as the memory fails. The story told orally fades from the mind as the words fade on the air. But the picture remains. It appeals continuously and it is effective because of this.

Now, granted that picture study is an educational and ethical force in the schoolroom, and that the influence of even one worthy picture is a constant

and continuous benediction, what class of pictures should be selected; what should be their content; and how should they be studied? In the first place, only the works of the great masters or works that approach the ideal should permanently be placed before pupils. Pictures should be selected with the same discrimination that is used in the selections from literature. The commonplace, the sickly sentimental and the purely humorous should be tabooed. Humor in literature is acceptable, because it is, or may be made, ephemeral. But fancy staring a joke in the face five hours in the day for five days in the week! Were it not so serious, the situation itself becomes ludicrous. In the primary grades pictures should be selected that appeal to the affections. This is the time to develop the spiritual nature of the child. If it is not done before the age of ten, it is not done at all.

Pictures of animals, pets, domestic scenes and in general, pictures that arouse feelings of love should be on the walls. The story should be the all-important thing. The composition from an artistic standpoint had better not be made prominent this early. At least, any comments upon it or any serious analysis of it seems pedantic here. In the higher primary grades the message of the picture should be that which springs from ideal conceptions. There is so much that is commonplace in the world, even in the class-room, that the opportunity is too sacred to trifle with. Only those pictures that tower to the ideal, that are the product of real genius should be tolerated. If it is the idea of mother love, what picture illustrates it more ideally, without a suggestion of mere sentimentality, than Madame Le Brun's mother and daughter in her painting known as "Morning"? In "Evening" the same artist has missed the mark so completely that one only thinks of the mother and daughter as posing. In Watts' "Sir Gallahad" we have another ideal. To every child the subject must be more than a man, more than a person, more even than a manly man. It is a personified man of the highest ideal. Watts had this conception in mind and it is his message.

This is the kind of picture to elevate before pupils. The influence of the schoolroom should be moral, ethical, ideal. Landscapes and marine views may also be introduced in these years; for the quiet, unobtrusive beauty of the fields or sea, felt and expressed by a sympathetic artist and lover of nature will unconsciously develop the æsthetic tastes of the pupils. But a more conscious study of the composition of a picture may also be undertaken now. The reasons for massing and grouping trees, animals, ships; the direction of road and fence lines to accentuate or to balance a picture; the placing of cloud masses and such points may be commented upon. Many

of these suggestions will assist the pupils in their own landscape compositions. Technique, tone and the subtle questions of schools and temperament of artists may be passed over unnoticed at this time. The content of the picture, its ideal conception or ideal beauty are the considerations that interest and move the pupils.

In the grammar grades the obligation still rests upon us to place before the pupils pictures that portray the highest moral emotions, aspirations and ideals; the struggle for right, for liberty, conscience, country; pictures of the great heroes in the struggle for religious and civil freedom and kindred subjects. Such pictures as: "Washington at Valley Forge," "Signing the Declaration of Independence," "Christ in the Temple," "The Angelus," and similar pictures that appeal to the inner soul or arouse a love of country and of our fellow-man should be found on the walls. The highest type of beauty in landscape and marine pictures and the highest ideals of man's expression in sculpture and architecture should be represented by appropriate selections of these masterpieces. A single reproduction of one of the grand cathedrals hung in the school corridor will serve to indicate the influence of the ideal in religious worship. Composition; rhythm and harmony of mass; tonal qualities; the school, temperament and significant life of the artists may be studied with profit in these years. But in every grade the content of the picture selected should be the first consideration. Its moral worthiness must take it into the school or its unworthiness banish it. The picture must have a message and a mission. Next, it must be ideally beautiful. It must educate the pupil in æsthetics and establish his taste in the high level of the best traditional standards. Such should be the purpose of picture study in the elementary grades.

William A. Mason.

**From the Director of the Department of Normal Art Training,
New York School of Art (Chase School), New York.**

The qualities that make a picture a masterpiece in themselves suggest to the mind its legitimate use. It is the expression of some beautiful truth, noble emotion, intellectual strength, or great life tragedy. It is told in such terms that one recognizes, not only the master mind, but the masterhand that gave it birth.

Shall we use these things in the process of education? Why not? Shall we use word or music masterpieces, God's nature masterpieces? If so, why not pictures? There always seems to be a feeling on the part of some, that the profane hand of the ordinary school teacher, and the still profaner mind,

will, in some way, rob the picture of its glory and future usefulness. This I believe to be as narrow as it is illogical.

A masterpiece is one because it has, by nature, the elements to make it so. Each one has a mission to the whole world, and particular ones have their efficiency with children in the grammar grades. Then use them there in the manner, and with the strength each individual teacher finds it possible to summon. Every year I teach, I'd trust the grade teacher further. Give her the material, start her right, and give her half the encouragement she deserves, and I'll risk the masterpieces, and be pretty willing to guarantee the results of their use.

Frank Alvah Parsons.

From the Teacher of Drawing, State Normal School, North Adams, Massachusetts.

Children love to know about important things and naturally expect to have their schoolroom study directed along lines of lasting interest. Some of my happiest hours of teaching have been spent in exchanging thoughts with them about the masterpieces of historic art. Their delight in the study is keen and their appreciation often surprising and refreshing.

In every room in our Practice School we have a few good reproductions of masterpieces suited to the grade. During the year I take time to talk about each one. I want to know if the children have discovered them for themselves, if they like to look at them, and what they have found to enjoy, unassisted; then I tell them why I like them and why other people who know them like them, helping them to realize that which makes the pictures live and give pleasure to so many, and why we have chosen them for the room. Sometimes I speak of the coloring and its significance. The season and the class-room work suggest additional pictures for study.

In the higher grammar grades we choose a genius whose life is inspiring and make as extended a study of his life and works as possible. In this picture study with upper grade children I call attention, briefly, to the great, underlying art principles but with large classes and immature children I do not find it profitable to do much with composition or technique.

I believe it is desirable to have the children introduced, at least, to the masterpieces of art which they may see in our public buildings and those reproductions of the old masters which are general favorites in the homes of people of taste and which they may have in their own homes. If they learn to love them for their truth and beauty and begin to feel the power of their art, I am well pleased.

Mary A. Pearson.

From the Director of the Department of Fine Arts, Teachers' College, Columbia University.

USE OF PICTURES IN ART TEACHING.

The term pictures: By "pictures" I mean pictorial compositions by masters.

PICTURE AS ILLUSTRATION OF PRINCIPLE.

In art teaching the picture should be shown as an example of some principle of design, or as an expression of some particular kind of harmony. Its author should be remembered as excelling in some special form of art.

THE TEACHER'S AIM.

The teacher's aim in the art lesson must be always toward appreciation of art, though the picture selected may have an important bearing upon some other subject of the school curriculum. Laurens' "Excommunication" relates to history, Tintoretto's "Bacchus and Ariadne" to mythology, Hunt's "Niagara" to geography and geology, and Kenzan's "Poppies" to botany.

One might select many pictures which would serve as admirable illustrations of science or history lessons, and which ought to be used as such—but the art teacher uses the picture for art, first of all, making everything else subordinate. Description and meaning of subject, history of the picture, biography of the artist,—all these are of course important and essential, but must be used as helps to an understanding of the picture, not taking the place of a genuine study of art-form.

BEST WAY TO STUDY PICTURES.

The best way to study a picture is to copy it. Artists know this to be true and they practise copying as a means of appreciating the finer qualities of harmony or style.

In the lower grades pictures may be copied by tracing, and with this work the children can try direct sketching in pencil or charcoal. It is possible also to use cut paper in some cases.

In the upper grades, and in high school, pictures can be copied in various ways:

- a. By tracing, (younger pupils only).
- b. By blotting in the masses of dark and light—in two values and in three values—with brush and ink.
- c. By sketching in charcoal.
- d. By painting in full tone, with colors.

TYPICAL LESSON

Picture, Giotto's "Presentation of the Virgin in the Temple" (in the cloister of Santa Maria Novella, Florence).

GRADES I AND II.

The teacher would use this picture in connection with work in dark-and-light massing, and illustration. Explain the subject. Speak to the children, in words they can understand, of the colors in the original, and of the beauty of the composition. Tell the story of Giotto and show a photograph of the Campanile of Florence. (See Ruskin, Mrs. Oliphant's "Makers of Florence," and Vasari's "Lives".)

Let the children feel that you value the picture as something rare and fine, and that it is considered as one of the world's treasures.

If the picture is in the form of a small photograph or print, the children can trace it on "onion skin" paper.

Note. When the picture is simple in composition the teacher can prepare outline copies by hectograph and use them in a color exercise. Better still, wood block outlines can be cut by the upper grades, by the normal class, or by the teacher, and printed and colored by the children.

GRADES III AND IV.

Stories, as before; history of the picture; explanation of the subject.

Refer to their own illustration; show how well Giotto told the story. This will lead to some discussion of the art structure of the picture as far as it can be explained in simple language.

Trace or copy and use as illustration on a page.

GRADE V.

A more extended allusion to the times and life of Giotto, showing other examples of his work.

Point out the principle of design most evident in the structure of this picture. Copy by blotting with brush, or in charcoal.

GRADES VI AND VII.

Here the picture would be studied as an example of a special principle of design (subordination).

Copy in line; blot in masses without outline; copy in full tone with charcoal.

Arthur Wesley Dow.

From the Director of the Art Department, State Normal School,
New Paltz, N. Y.

So much depends upon the way in which it is done! I have a growing suspicion that we have rushed in where the immortals tread softly.

Appreciation should be the keynote of so-called "picture study." One or two good pictures at a time might well be a part of the child's environment, and he should be given opportunity to let them "soak in."

Explanation in some cases would be an impertinence. Take, for instance, a picture of a wood or stream—who knows with what fanciful images, the child has peopled it! And to him it is his wood, not yours or mine. Perhaps an illustration will make my point clearer. In my one glimpse of the Scottish lakes, enveloped in what a facetious fellow-traveller termed "Roderick Dhu" the bleak hillsides were instantly peopled with the outlaw's men, who might at any moment rush down upon us with shout and spear. Some other person might have seen simply a rocky hillside, and have been interested in estimating its practical value, but what was that to me? To quote from your favorite Emerson's "Apology"—

"One harvest from thy field
Homeward brought the oxen strong;
A second crop thine acres yield
Which I gather in a song."

A well-meaning, prosaic teacher, conscientiously endeavoring to teach picture study, because it is on her program, has it in her power to crush the little flowers of fancy, blooming in a child's mind. When I think of the possibilities for harm in such effort, I feel like echoing the sentiment expressed by Boston's most famous teacher of art, concerning "duty" and art!

But there are pictures, and pictures, and no one rule is applicable to all. A few words from a sympathetic teacher, at the psychological moment may reveal hidden beauties to the child.

Sometimes a knowledge of the setting of a picture helps to a fuller appreciation, as in Velasquez's "Battle of Breda." One wishes to know the historical incident, and attention may well be called to the nobly-generous attitude of Spinola, the conqueror. The occasion for painting this "the noblest battle-piece in the world," as La Farge calls it, is full of interest, and gives an insight into the artist's character. Then incidentally, but not in a didactic manner, the composition might be noted,—the feeling of dignity and order conveyed

by the vertical movement of the lances of the conquering army, reminding one of the fine Alexandrian mosaic at Naples.

But all this means hours of research, in fact, years of patient study, before one can be sure of grasping the salient features in a picture; which can hardly be expected of the average grade teacher with her manifold duties.

I think we might profitably make a wider use of good pictures to illustrate certain principles in art study; Millet gives examples of good proportion, as do some of the early Italians; Puvis and Botticelli show exquisite line movement; Inness, Corot and Whistler have marvelous tonal qualities in their work; Pyle, Brangwyn, Pamela Smith and the Japanese, rich and glowing color.

I believe too that biographies of some artists may well be studied, especially when related to other subjects in the course of study, as geography or history. Illustrated booklets may be prepared, embodying the results of such study. *But my one plea is that the child be allowed to enjoy the best pictures in his own way, unmolested by the superimposed opinions of his elders.

Very sincerely yours,

Stella Skinner.

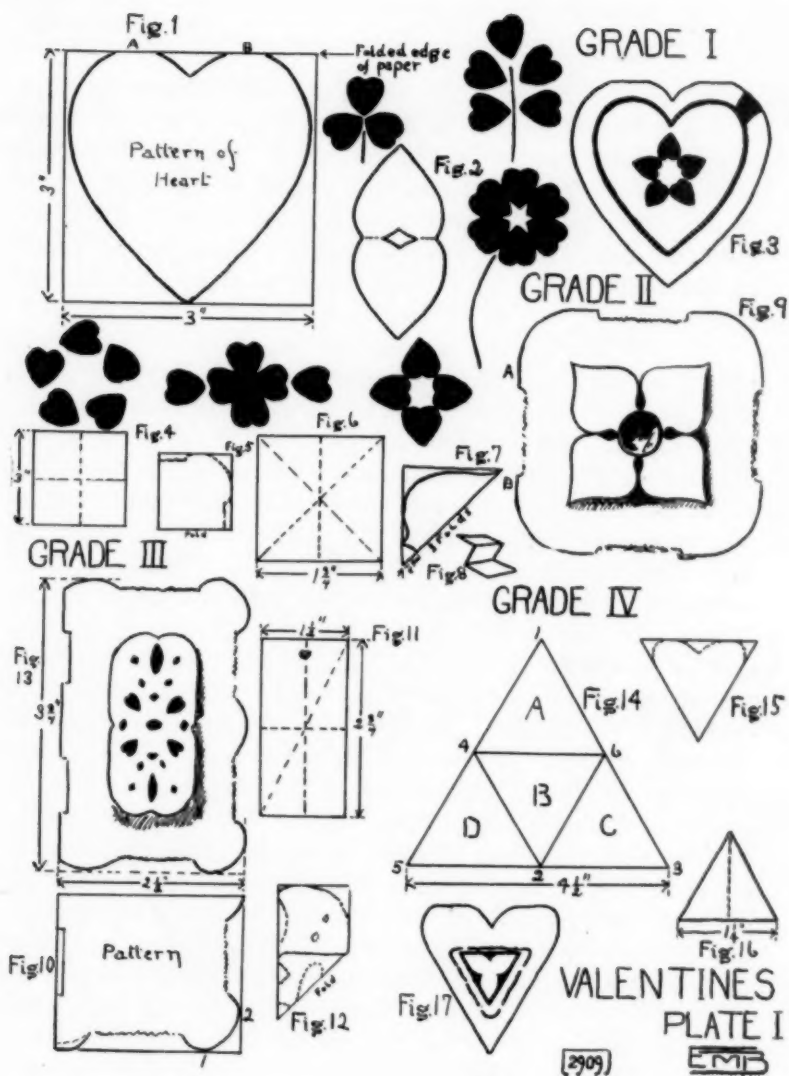
Of all the changes taking place the most significant is the growing desire to make the acquirement of knowledge pleasurable rather than painful.—Herbert Spencer.

SCHOOL VALENTINES

FOR some time, I have been interested in planning a series of valentines for drawing work in the grades during the early part of February. It seemed to me that each one of this series should be so simple as to be well within the ability of the pupils in the grade for which it was designed, because, unless the manual part is well executed, the children will feel that the valentines which they make are not good enough to give away. But if it be clean-cut, nicely tinted, well arranged and spotless, then surely a child may be proud of his valentine, the work of his own hands.

Suitable supplies are inexpensive and add much to the effectiveness of the completed work. Medium weight white and tinted cardboard, some of the "shiny" paper which children like, in white, cream and delicate tones, or the Prang colored papers; sheets of gilt and silver paper, one or two pans of gold paint, and a few boxes of Dennison's heart seals are all which are essential in making the valentines here described.

First Year. The children may fold a piece of white or cream drawing paper about 3" by 6" in the center of the long sides, forming a 3" square. Have ready some heart-shaped patterns cut so that A and B at the top, Fig. 1, are straight lines. Let them place these patterns upon their papers so that A and B are on the folded edge. Fig. 1 shows the pattern placed on the folded paper. Trace about the edge with a sharp pencil, being careful not to let the pattern slip. If the children have had some previous practice in tracing and cutting, the results should be evident. Remove the pattern and cut on the heavy lines. The result is two hearts attached at the top by the uncut folds of paper at A and B. Fig. 2 shows the result when unfolded. The cover may be decorated by the use of the heart seals which can be arranged in different designs by the children. Some suggestions for possible arrangements are shown. A border may be



drawn with colored crayon to match the color of the hearts used. If a different decoration be desired, a heart may be cut from colored paper using a pattern about 3-8" smaller all the way around than the original one, and pasted on the cover. Then in the center of this colored heart a design may be made with gilt heart seals. A little verse or other sentiment may be printed on the inside of the back cover. Fig. 3 shows the completed valentine.

Second Year. Fold a piece of paper, either "shiny" or plain drawing, about 3" by 6" once, to form a 3" square. Take a 3" square of thin paper for a pattern, and fold on the dotted lines, Fig. 4. Fig. 5 shows the paper folded. Cutting on the dotted lines will give the same outline as that of the foundation of the completed valentine Fig. 9, but many other simple outlines will be equally good. Unfold the pattern, Fig. 5. Place one edge upon the folded edge of paper previously prepared, trace carefully and cut. The result (see Fig. 9) is two pieces like the pattern attached by the folds at A and B. In using any other outline care must be taken to leave some straight edges to be placed on the folds, otherwise the result will be two separate pieces like the pattern. In the center of the cover (found by drawing diagonals) paste a circle about the size of a penny cut from the gilt paper. Take a piece of colored paper about 1 3-4" square, fold on the dotted lines, Fig. 6. This may be modified in any desired way, but a curved cut should be made about 3-8" above A, Fig. 7, so that when it is placed in position the gilt circle previously pasted on the cover may be seen. Fig. 7 shows how to cut to form the design on Fig. 9. If the square be modified to resemble the petals of a flower the effect is rather pretty as the gilt circle forms its center. Unfold, place on the foundation with the opening in the center over the gilt circle, and attach by means of two or more paper springs, Fig. 8, so that the petals

may be raised or lowered. Verses may be printed on the inside of the back cover. An attempt should be made to have them well spaced on the paper. This valentine is pretty worked out in monochromatic harmony and different schemes for decoration will readily suggest themselves. Fig. 9 shows it completed.

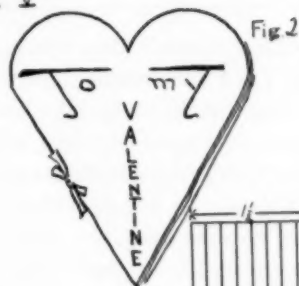
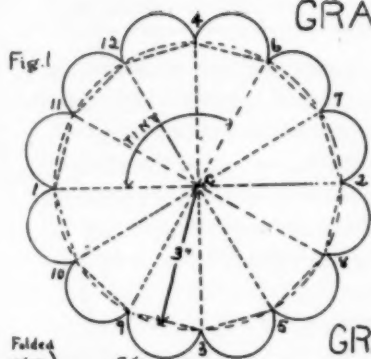
Third Year. The valentine is similar to that used in the second year. It differs in proportion, however. Fig. 10 shows the pattern. The left-hand edge is different from the right for it is intended to be placed on the folded edge of the foundation which may be of drawing paper, or the glazed paper. The size of the paper used is 2 1-2" by 3 3-4" for the pattern and 3 3-4" by 5" for the foundation of the valentine. The pattern is folded once through center and then modified by each child. After all have made several, choose the best one made by each child, have them unfold, and place with the left edge on the fold of the foundation paper which measures 2 1-2" by 3 3-4" folded. The pattern may then be traced and cut. The difficulty I find with this (I always allow them to cut original patterns) is that children are apt to cut the pattern so that the upper and lower edges converge toward the right side. This may be avoided by asking them to cut close to the edge at the corners of the pattern (marked 1 and 2). For decoration we use the colored paper cut in "kindergarten squares." As a rectangle was best suited to the space, we chose that figure and folded on the dotted lines, Fig. 11. Rectangle was 1 1-4" by 2 1-2". At Fig. 12 is shown the particular cuttings required for the valentine shown, but we allow the children to cut quite a number from practice paper, and then choose the best one made by each. A piece of colored paper is then given them and by refolding the pattern they are able to cut a similar one from it. Care must be taken to see that the folding is properly done, as it is easy to fold so that the paper is cut in pieces instead of in a pattern. The colored paper

is then unfolded and attached to the foundation by two paper springs. The verses should be well arranged on the inside of back cover. Hearts may be added to the cover if desired. Fig. 13 is the result.

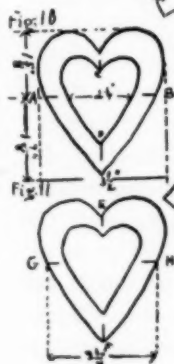
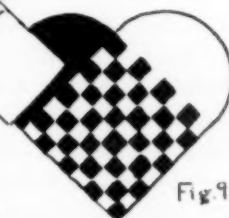
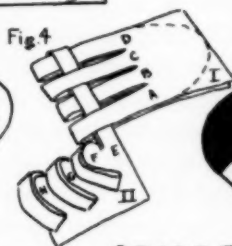
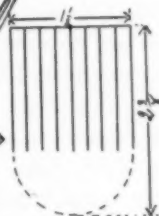
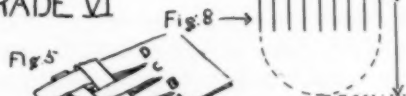
Fourth Year. Compasses are useful in making the foundation. Draw line 5-3, the base of the triangle. Using 5-3 as a radius, and 5 and 3 in turn as centers, describe arcs intersecting at 1. Connect 1 and 3, also 1 and 5. Find the center of each side 4, 6, and 2, and connect 4 and 6, 6 and 2, 2 and 4. See Fig. 14. Fold C over upon B on line 2-6, D upon C on line 4-2, and the cover A, upon D on line 4-6. See Fig. 15. Round the corners carefully, and cut the center of the top to form a heart as shown by the dotted lines. Drawing paper may be used for the foundation of this valentine and the outside tinted in some delicate color. The decoration may consist of a triangle of colored paper, harmonizing with the color chosen for the cover, and modified in any preferred way after folding on the dotted line Fig. 16. Fig. 17 shows this valentine completed.

Fifth Year. Compasses are necessary for this grade. The valentine here takes the form of a heart shaped booklet and printing forms the decoration. All the lines used must be very light. Draw a circle having a 3" radius; also the vertical and horizontal diameters Plate II, Fig. 1. Use points 1, 2, 3 and 4 as centers and with the same radius (3") describe arcs on the circumference of the circle. Two points are obtained from each point used as a center. Thus, using 2 as a center, points 5 and 6 are obtained. Connect 4 and 6, 6 and 7, 7 and 2, etc. Find the center of the line 4-6, use one-half the length of the line as a radius, and draw a semi-circle. Proceed in the same way all around the circle and cut. Tint the back of the space marked "Tint." Fold on the line 12 and let it remain. Fold on line C 6 toward you which brings point 2 at 12. Fold on 12 C bring-

GRADE V



GRADE VI



GRADE VII

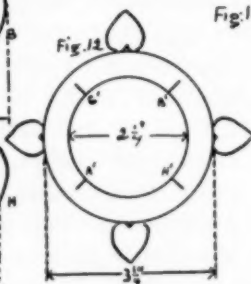


Fig. 13



PLATE II

EMB

1910

ing point 1 at 6. This allows the tinted portion to form the covers. Cut the leaves from 6 to C, 5 to C, 1 to C. Bind the leaves together by tying with narrow ribbon or strands of silkateen, in the same or contrasting color. The cover is decorated by printing only, and the inside arranged like a booklet with verses printed on the pages. This affords considerable practice in printing and spacing. A little gold paint added with discretion will improve the appearance of this little booklet. Fig. 2.

Sixth Year. This valentine is shown by Figs. 3 to 9 inclusive. One often hears the statement made that a few drawings will tell more about certain objects, in less time, than pages of written description. I am inclined to think that this valentine offers proof of the truth of that statement. I will, however, attempt a description. Cut two strips of paper of harmonizing colors, each 1 1-4" by 4", and fold in the center of the long edges. Fig. 3. Commencing at the folded edges cut on the lines 1, 2, and 3 making each a trifle over 1 1-4" in length. Use A as a center, and with a radius of 5-8" draw the semi-circle at the right-hand end, which when cut, forms part of the heart shaped outline of the completed valentine, Fig. 6. In Fig. 4 the weaving is commenced. Strip E is passed through A, then opened and B is passed through it, then closed and passed through C, opened and passed over D. The reverse side should show exactly the same weaving. Thus if the upper part of strip E covers B on one side of the valentine it should also cover it on the other side. Fig. 5 shows the weaving of the second strip. This strip, F, is opened and A is passed through it; closed, and passed through B; opened and passed over C; closed and passed through D. Strip G is woven like E, and H like F. Care must be taken to alternately open and close the strips because this is a sort of double weaving and both sides must be exactly alike. Thus, if the square marked B, Fig. 6, is blue, it will be blue on the reverse

side also. When the weaving has been correctly completed, a heart shaped envelope is formed, into which may be slipped a piece of paper cut the same size and shape, bearing the message. A piece of narrow ribbon at the top facilitates its removal from the envelope, see Fig. 7. If a more elaborate valentine is desired two strips like Fig. 8 may be prepared and woven, Fig. 9. Gilt and cream or silver and white paper are pretty for this valentine.

Seventh Year. In this grade I use the two heart shaped frames, Figs. 10 and 11, formed by cutting on the lines. Cut from E and F in toward the center about half way of the frame, and from C and D Fig. 10, out, about half the width of the frame. About half way down from the top of the frame at points A, B, G, and H, cut horizontal lines extending about half way across the frame. Fig. 12 consists of a circular frame with four small hearts attached to its circumference. The diameter of the outside circle must be equal to the distance across the heart frames from A to B, or G to H. The diameter of the inner circle equals the distance across the space inside the frames at the same points. This valentine is pretty made of tinted cardboard and decorated with painted forget-me-nots, violets, or other small flowers. White cardboard may be tinted and decorated in the same way. I like to see the little flowers painted in a mass like a "drip glaze" on a vase, that is, to have them arranged in a mass at the top of the hearts and have but a few scattering ones at the apex. It is not necessary, nor altogether desirable that the edges of the heart shaped frames should be smoothly cut especially at the top. Fig. 13 shows the slight scallops which may be utilized as petals of the flowers.

To put together: place the frame like Fig. 11 inside that like Fig. 10. The line cut at F slips firmly into that at D, and E into C. Cut lines half across the circular frame at A', B', G' and H'. Hold the heart frames at right angles to one another,

slip the apex into the opening in the circular frame, bringing the latter up over the hearts until the line cut at A slips into A', B into B', G into G' and H into H'. Bend the four small hearts on the edge of the circular frame downward. At the apex and top, as well as at the places where the circular frame is attached, none of the edges should project in the least. Should they do so, or if any part should bend, the lines cut at F, C, H, etc., may possibly need to be slightly lengthened. Fig. 13 shows the valentine.

Eighth Year. In the eighth grade I use the expanding heart valentine which I described in the February 1905 number of The School Arts Book.

E. MAUDE BRADLEY

Supervisor of Drawing at Groton, Massachusetts
and Cushing Academy, Ashburnham, Massachusetts

True goods are never produced
by indolent habits.—Demophilus.

ANNOTATED OUTLINES

MARCH

IN two thirds of the United States, March is a month of transition. Nature whisks away the last traces of winter, sweeps her floors, opens windows and doors to let in more sunshine and fresh air, and makes everything ready to receive a welcome friend from the south,—the Spring. The animals begin to bestir themselves, none more active than the March hare; the birds send their scouts and spies northward to “the scenes of their childhood,” to see how Nature is getting on with her preparations. In New England they find her rather tardy sometimes, but usually by the first of April the feathered tribes camped by the southern sea receive a wireless “All ready; come,” and the migration joyfully begins.

In the schoolroom March is transitional. The drawing from those frozen things, models and objects, is finished for the season, and the study of the living and moving things is resumed, that the children may welcome with more intelligence each year the returning Spring.

KINDERGARTEN

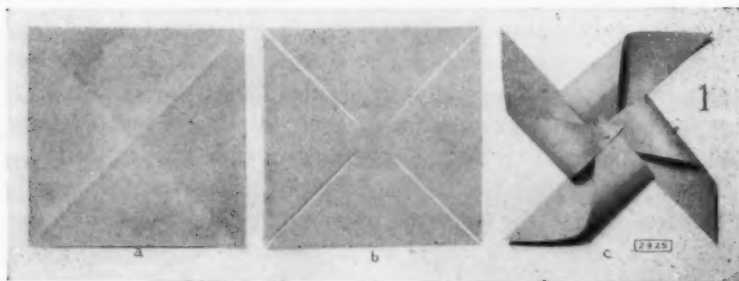
“I saw you toss the kites on high,
And blow the birds about the sky,
And all around I heard you pass
Like ladies’ skirts across the grass.
O wind a-blowing all day long!
O wind that sings so loud a song!”

The wind is indeed a merry playmate. He seems to say, “Where are your kites and your wind-mills? The more things I can help to whirl the better satisfied am I.”

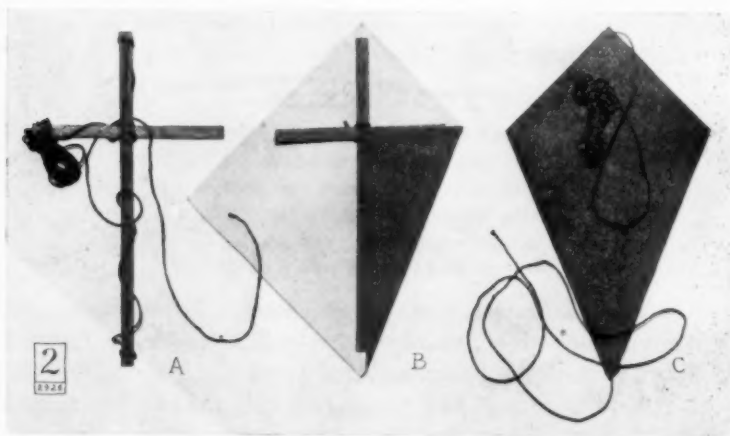
A simple wind-mill can be made by all the children from a piece of square paper. See illustrations, Fig. 1.

The children will also enjoy making kites as shown in the illustrations, Fig. 2.

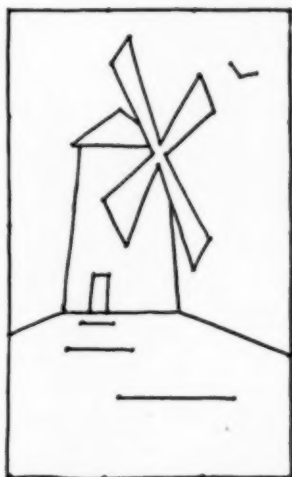
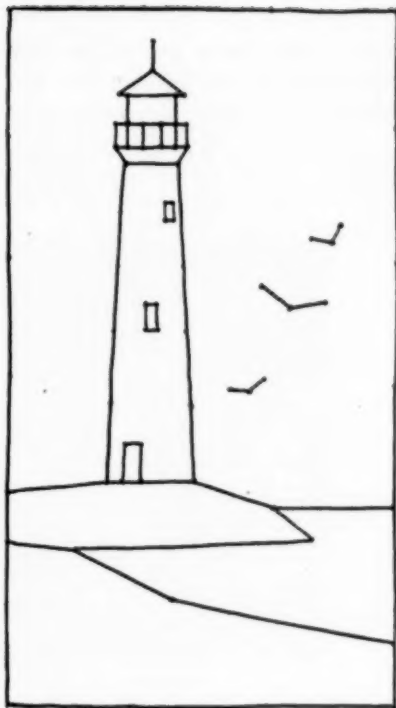
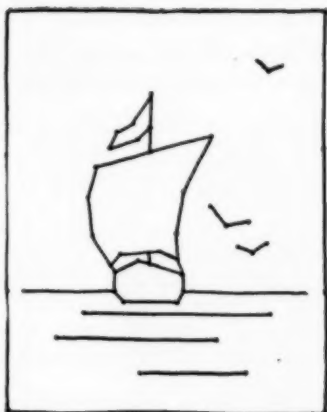
A shows the frame and string; B shows the square and the folds to be made and how the face should be fastened to the frame; C, the finished kite. The children usually string straws and papers on the tail-string.



In connection with the morning talks the attention of the children is naturally directed toward realizing among other



things, the strength of the wind as shown by the rapidity with which it turns the great fans of the mill, the danger to the sailors



3
The School Arts Sewing Cards

In Press
2927

should their boats be blown upon the rocks in the dark, the importance of the light-house, etc. These subjects offer opportunities for illustrative work.

The younger children may paste silhouettes of light-house and boat. The older children should be able to cut the traced outline themselves. I advise encouraging the older children to cut free-hand if they are able.



In Plate 3, will be found patterns for sewing cards, cards which do not violate every law of good design.* Figure 4 shows a silhouette picture made by the older children, with a little help, from bogus paper, black paper, ink and chalk.

SUGGESTIONS FOR CLASS WORK

DESIGNING

For the younger children, Nos. VI and VII, Plate 5. For the older children, Nos. IX and X, Plate 5.

PAINTING

For the younger children, paint within the outline.

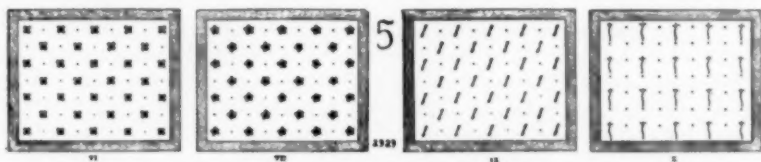
First lesson, apple; second lesson, pear.

*From a set called The School Arts Sewing Cards, soon to be published.

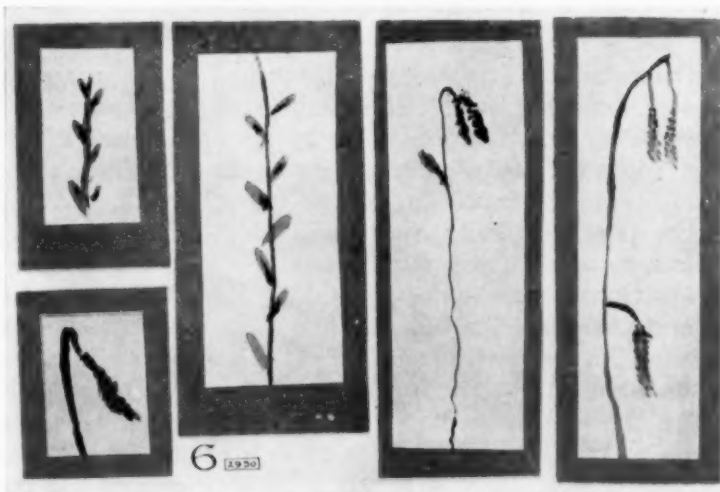
These may be kept and with others which are to be done will make an attractive book.

For the older children, painting from the object.

A first lesson may be the pussy-willow. Talk about the length and size of twig; notice relative position of blossoms; also shape and color. Let the



children help in deciding the shape and size of paper to be used. Encourage them to suggest freely in regard to the spacing. Paint one for them. Give to each child a twig and a piece of paper. Let them place their twigs as they



think best. Help them if necessary. On another piece of paper have each reproduce as best he can his own twig. Plate 6 gives an idea of results obtained.

For another lesson use the alder. See Plate 6.

CLAY WORK

Make things appropriate to the season.

Wind-mills, boats, pails for sap, pussy-willows on plaques, jardinieres, and flower-pots are good subjects.

Directions for making the jardinieres, their use, and illustrations of the same may be found in The School Arts Book published in October, 1905. We feel deeply grateful to Professor Weed for the many helpful suggestions which led us to discover the fact that clay could be used by the little people to advantage for this purpose.

"Blow, then, wild wind! thy roar shall end in singing,
Thy chill in blossoming."

A. W. D.

PRIMARY

Let us recall what we were to attempt to do in the primary grades during the first three months of 1908. In a general way, to lead the pupils to acquire facility in graphic expression; the steps being, first, free expression by the child; next, a guided expression; and lastly, expression by means of carefully selected elements studied for action, placing, form, and color. In other words we were to lead the children from following their private whims, to drawing thoughtfully to tell a story or illustrate an incident in the *best* way they could. The subject matter changed from the immediately personal (Christmas presents, for January drawing), to the somewhat impersonal (winter sports and games), to the abstract (rhymes, myths, and legends); or from subjects which the children could observe while drawing, to subjects involving memory, and lastly to subjects calling for the use of the imagination. It is evident that the work outlined has made increasing demands upon the visualizing power, and upon the power to draw truthfully. At each forward step, in these primary



grades, the visible object has meant at the same time both less and more,—as it ever must mean to the artist.

FIRST YEAR. Illustrate fables and nursery rhymes.


Select some one that the children enjoy, discuss the elements that may best be used in illustration, by means of pictures, sketches, and objects, perfect so far as possible the image of each element in the pupils' minds, then ask for individual expression, in any convenient medium. At A, are illustrations of the fable of the Crow and the Pitcher. The first is by Clyde Lougee, Portsmouth, N. H., the second by Lydia Greenway, Westerly, R. I.

SECOND YEAR. Illustrate rhymes, myths and stories.

Follow the method outlined for the previous year. The illustrations, Plate A, show typical results. "Simple Simon" is by Fred Potter, Bristol, Conn., and "Gathering Sap" by Charlotte Gamble, Huntington, Mass. The landscape, as a setting, may be emphasized.

THIRD YEAR. (U). Illustrate effects of wind, rain, etc., in connection with the telling of the story.

Lead the pupils to observe these effects, through calling attention to them in nature, in pictures, and by means of sketches on the board. Attempt to represent these effects in connection with stories, and historical events,—the experiences of Washington, for example, at Valley Forge, crossing the Delaware, etc. The illustration, Plate A, "Going Home in the Rain," is by Helen Patzer, Grade III, McKilvey School, Swissvale, Pa.

 In all these grades, try the same subject several times.

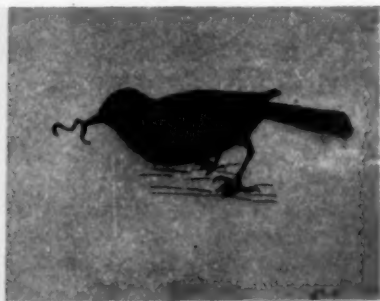
GRAMMAR

The work in these grades, whether in model and object drawing, or in drawing from things that have or have had life, presents a sequence similar to that described in the primary grades, a sequence which makes ever increasing demands both upon the visualizing power, and the power to draw truthfully.

FOURTH YEAR. Finish the booklet on "Silhouettes."

Make as beautiful a frontispiece as possible, coloring it in two tones of one color. A piano stool in dark dull red on a light dull orange ground would

be a good subject. Use any available object of telling contour, and render it in analogous tones characteristic of the object, dark and light, but of very low intensity,— that is, in other words, in dull, or gray, or “faded” colors. Add to the booklet a suitable cover, to be decorated later.



Make drawings of birds and animals in silhouette.

Select some familiar animal or bird and represent it in a position which brings out sharply the distinguishing features. The illustrations on Plate B are representative of the best work. The cat is a paper cutting by Maude Rockefeller, 10 years old, Ashland, Mass.; the robin is by William Farrell, and the bluejay by Rachel Barber, both of Westerly, R. I. Use the drawing as illustration or as a cover decoration for a language paper on the subject.

FIFTH YEAR. (U). Finish the booklet on "Picture Making."

Make as beautiful a frontispiece as possible, coloring it in two complementary colors of very low intensity. A red apple and a half apple in a delicate green plate, would be a good subject. Add to the booklet a cover, to be decorated later.

Make drawings of the common birds, showing characteristic colors in flat washes.

The "Ten Elect Birds"—the list made by Mr. Ralph Hofman*—are those to be studied first, that the children may learn to recognize the commonest birds. Have the outline drawn carefully in pencil, the colors for the prominent color markings mixed and tested, and then applied in simple flat washes. The illustrations at C show good work for this grade. The robin is by Marian Fisher, Augusta, Me.; the bluebird, by Ralph Cogswell, Jeffersonville, Ind. Use the drawings as illustrations for language papers.

SIXTH YEAR. Finish the booklet on "Foreshortening."

Make as beautiful a frontispiece as possible, coloring it in a scale of values in one color. A cylindrical pitcher and a cylindrical glass partly full of water would be a good group. The color scheme may or may not be based on the actual color of the objects. The aim is a beautifully colored sheet. Add to the booklet a suitable cover to be decorated later.

Make drawings of birds showing as completely as possible their color markings.

The work of this grade differs from that of the previous grade merely in that it requires closer observation and greater skill in drawing. The difference in the results may be seen on Plate C. The "foreign bird" is by Aldia Maynard, Winchendon, Mass.; the thrush, by Bertha Haskell, Concord, N. H.

SEVENTH YEAR. (U). Finish the booklet on "Convergence."

Make as beautiful a frontispiece as possible, coloring it in a scale of values of one color of low intensity. A bundle of school books with a cap would

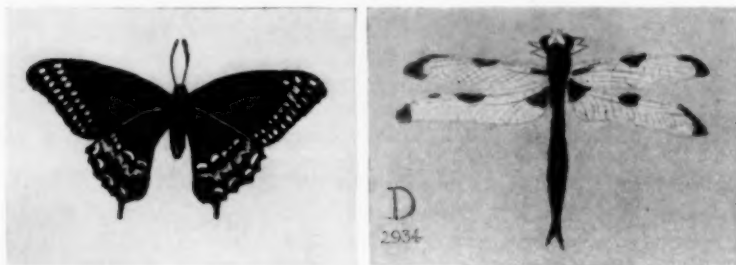
* And published by the Davis Press, in outline for coloring, with directions, and appropriate quotations.



be a good group. The color scheme should be based on the local colors of the objects comprising the group, but they need not be literal renderings of those colors. The sheet should "hold together" as a beautiful piece of color. Add to the booklet a suitable cover to be decorated later.

Make drawings of moths, butterflies, or other insects, showing as completely as possible the anatomical details and color markings.

Lay special emphasis on accurate pencil drawing, good curves, correct representation of details. These forms of life are selected because they are



for the most part flat, and therefore simpler to draw than the forms of birds and animals.

The illustrations at D show good results. The butterfly is by Irma J. Cole, the Leader of the School Arts Guild in 1905-6. The dragonfly is by Harriet Balmer, Brookville, Pa. Use this as an illustration for a nature paper.

EIGHTH YEAR. Finish the booklet on "Helps in Object Drawing."

Make as beautiful a frontispiece as possible, coloring it in some harmony of similar colors,—monochromatic or analogous. A good subject would be a group containing a box with the cover open, having an ornamental escutcheon or some device on the cover or end accurately located in perspective by means of diagonals. Another good subject would be a sketch of some building, or a portion of it, showing a pointed arch. A careful copy of one of the drawings by an old master, from a colored print,—a drawing showing his failure to represent a perspective effect correctly, might be worth while. Of course



such a drawing should be referred to in the text and the failure pointed out and corrected. Add an appropriate cover to be decorated later.

Make drawings of birds or animals showing as completely as possible the anatomical details and color markings.

Draw first with the pencil, searching out every detail most diligently. Give special attention to fine proportions, subtle curves, details which reveal structure. Such a drawing as that shown at E, by Emma Doyle, Easthampton, Mass., is the thing to try for. Use the drawing as an illustration for a nature paper.

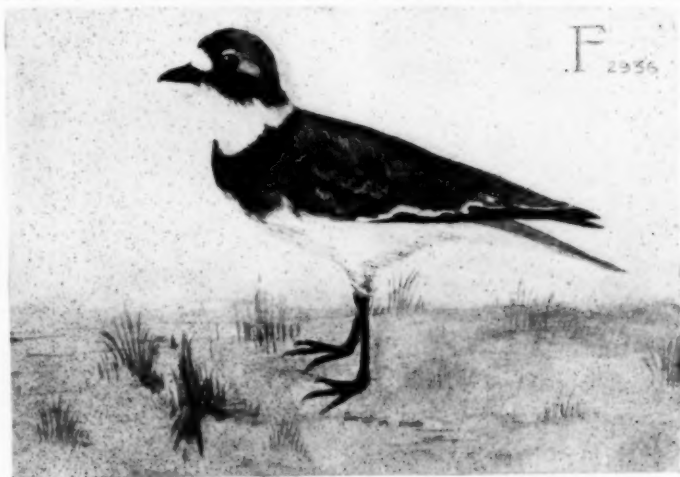
NINTH YEAR. Finish the booklet on "Pictorial Rendering."

Make as beautiful a frontispiece as possible, coloring it in some harmony of dissimilar colors,—a complementary or a complex scheme. A good subject would be a lemonade group, consisting of a blue edged plate with a lemon or two, a glass with lemonade in it, a few cubes of sugar and a silver spoon. Another good subject would be an interior or an outdoor view,—anything involving the rendering of notably diverse textures. Add a suitable cover to be decorated later.

Make drawings of birds or animals to show as much as possible of their grace of line, beauty of coloring, and appearance in their natural environment.

This involves not only careful drawing and coloring but the designing of a setting for the subject, requiring no little imaginative power. Ninth grade pupils enjoy making the attempt, and many are highly successful, as the illustration, Plate F, shows. This drawing of a plover is by Lorna Fenton, Grade IX, Easthampton, Mass. It was drawn and colored from a mounted specimen, the sandy beach and the water added from imagination. The bittern is by Katherine Mongall, Easthampton, Mass., and the parrot by Clarence Leppert, Jeffersonville, Indiana. Use such drawings as illustrations for nature papers.

H. T. B.



HIGH FREE HAND

I. Historic Art Book or Leaves on Greek Architecture and ornament.

The subject of Greek Art is such an extensive one, that in order to make the study of it at all effective in the short time allowed us for its consideration, it is necessary to confine the topics to as small an area and within the limits of as short a period of time as possible.

Follow the general plan given in the outline for Egyptian Art, in the January number of The School Arts Book, by giving an informal talk on the subject. Correlate the subject matter with the general class work in History and supplement the talk by reading and, if possible, by a visit to an Art Museum.

The following outline, which confines the subject to the buildings on the Acropolis and in Athens, may serve as a suggestion in preparing the talk.

1. ATHENS IN ITS PRIME.

- (1). Its situation.
- (2). Character of its people and their rulers contrasted with those of Egypt.
- (3). Character of the religion.

2. THE ACROPOLIS.

- (1). Its situation and its use.
- (2). Its approach (the Propylæa).

3. CHARACTER OF ITS ART.

- (1). Simplicity with refinement and beauty.
- (2). Structural features.
 - (a) Sloping roof.
 - (b) Arrangement of columns.
- (3). The Orders.
 - (a) Doric.
 - (b) Ionic.
 - (c) Corinthian.
- (4). Decorative features.
 - (a) Sculptures.
 - (b) Mouldings.

4. THE MONUMENTS IN ATHENS.

- (1). The Parthenon.
 - (a) Its History.
 - (b) Its plan.
 - (c) Its style. (Doric, Peripteral.)
 - (d) Its decorations. (Sculptures on Frieze and Entablature.)



Greek Art

The Greeks had the greatest influence over modern art. Their art is intellectual and more logical than the Egyptians. The Greeks were more progressive and, although only two-thirds of the size of the statue of Minerva, was the symbol of the greatest wisdom, justice, honor and liberality, but did the world on sculpture.

Their most important buildings were their temples, which were small and densely they had certain forms of architecture, which were known as the Doric, Ionic and Corinthian.

The Doric was the simplest and therefore the most used. The columns formed a shallow shaft about the capital, which was often adorned with an acanthus leaf. The Corinthian columns were decorated with acanthus leaves and the shafts decorated with square panels called



and in fact these and contained two or more the largest room was called the cella in which the god or statue of Athena was placed and where the people came to worship. Behind the cella is the treasury of the city. Behind of the cella is the room known as the treasury of the city. Behind of the cella is the room known as the treasury of the city. Behind of the cella is the room known as the treasury of the city.



The metopes in the frieze in the middle of the pediment represent the fight between Minerva and the Centaurs. The metopes the most famous frieze of the temple was the frieze of the cella.

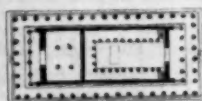
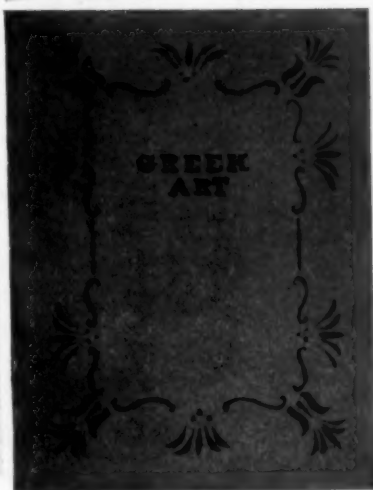


FIG. 1
GREEK ART



- (2). The Erechtheum.
 - (a) Its plan.
 - (b) Its style. (Ionic.)
 - (c) Its decorations, including the porch.
- (3). Monument to Lysicrates.
 - (a) Its style. (Corinthian.)
 - (b) Its decoration.

II. Draw six illustrations of Greek Art to illustrate text written.

- 1. The Anthemion from cast in pencil outline.
- 2. Tracing or copy of plan of the Parthenon.
- 3. Tracing or copy of an Anthemion border.
- 4. Tracing or copy of the capital of the Doric Order.
- 5. Same of the Ionic Order.
- 6. Same of the Corinthian Order.

Other illustrations collected from prints or otherwise may be added. Illustrations Fig. 1, are from the note-books of Helen Spring and Hilda Myrick, Wellesley first-year pupils, class of 1909.

III. Copy Text.

Copy the text and paste in the illustrations in an orderly and artistic manner. Discuss the faults and the excellent features shown in the Egyptian books and try to secure improvement in the rendering of this subject. Emphasize again the necessity for good margins, arrangement, and other features to obtain beauty.

IV. Make the title page or cover with decoration based on the idea of the Anthemion motive.

In order to introduce at this time an exercise in manual work, we have cut stencil patterns for these designs. After the unit has been designed it has been cut in stencil paper and used to form a border or corner pattern.

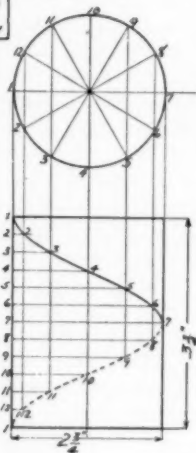
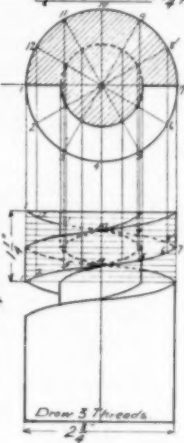
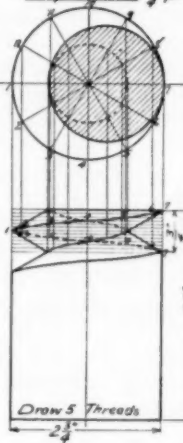
MECHANICAL

Before proceeding further with machine drawing it is necessary to study the rendering of the screw and bolt. The simplest way to do this seems to be to copy plates of screws supplementing the work by explanations of the helix curve made by the screw thread; the various standard threads and their

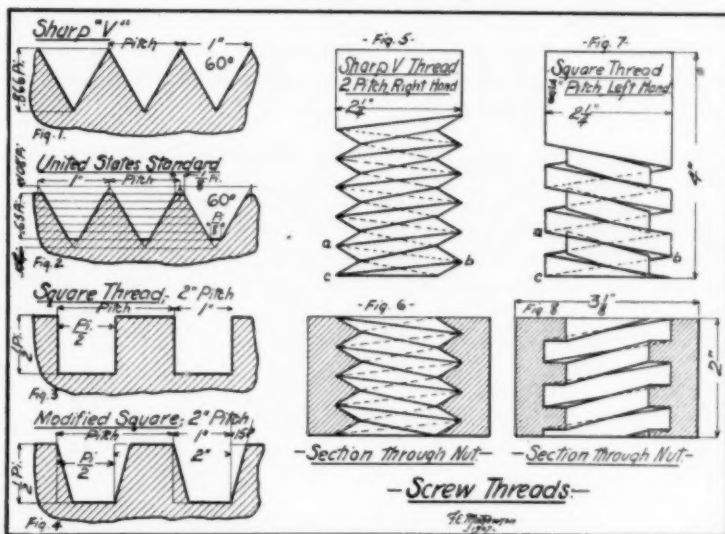
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The Helix

2

Application of the HelixSharp V Thread $\frac{3}{8}$ " piSquare Thread $1\frac{1}{4}$ " pi

ff1



mathematical construction, and the conventional rendering of the same in machine drawing. Anthony gives a theoretical explanation. Mathewson's plates are more practical and direct. A good article on conventional rendering once before referred to in this outline may be found in *Manual Training Magazine* for January, 1907, page 89, published by the Manual Arts Press, Peoria, Illinois.

I. Plate 15. Copy "The Helix," page 36 in "Notes for Mechanical Drawing," by Mathewson. Reproduced on plate 2.

II. Plate 16. Copy "Screw threads," page 19 in "Supplementary Notes for Mechanical Drawing," by Mathewson. Reproduced on plate 2.

Copy the above plates in pencil and study in connection with the screw threads, the formula on page 36 in "Notes for Mechanical Drawing."

III. Plate 17. Copy "Bolt with Hexagonal Head and Nut," page 40, "Notes for Mechanical Drawing."

IV. Plate 18. Copy "Governor Pulley," page 18, "Notes for Mechanical Drawing." (Shown in reproduction on page 436 in January Outlines.)

V. Plate 19. Tracing of Plate 18 on tracing cloth in ink.

Text-books on Machine Drawing used in this outline are by Frank E. Mathewson, entitled "Notes for Mechanical Drawing," price \$1.25; and "Supplementary Notes for Mechanical Drawing, Series I; A Brief Course in Machine Drawing," price 40 cts., published by "The Taylor-Holden Co.," Springfield, Mass. M. B. S.

HELPFUL REFERENCE MATERIAL

FOR MARCH WORK

Illustrative Drawing

School Arts Book, March Outlines of previous years, all illustrated. Articles by Jessie T. Ames, March 1905; Bailey, November 1906; Mary L. Cook, January 1907; Edith A. Barber, February 1907; Lena F. Cleveland, February 1907. Year-Book, Council of Supervisors; Whitney, 1902; Julia C. Cremins, 1903; Sargent, 1904.

Animal Drawing

Animal Drawing, Rimmer; Art Anatomy of Animals, Ernest Seton Thompson; Line and Form, Walter Crane; Seiho's Guide to Drawing, Matsuki; Japanese Birds and Animals, The Davis Press; Prang Text Books, section "Life and Action." Life Drawing, Hall, Book, March 1905, April 1905; Finley, Book, April 1905; Blackboard Animal Drawing, Daniels, Book, September, October, and November 1906 and February 1907.

Birds, Insects, and Fishes

In addition to references under animal drawing, see drawings in outline and color in such books as Knobel's Guide Books; Manual of North American Butterflies, Maynard; books in the Nature Library, Doubleday, Page & Co.; and such periodicals as Bird-Lore, Cornell Nature-Study Leaflets, Country Life, etc.

The Pose

School Arts Book Articles: Hall, March 1902, April 1902; Augsburg, March 1904, April 1904; Pupils' opinions about pose drawing, March 1904. Illustration, Book, February 1906. Figure Drawing, Philip Hall, February, March 1903. Direct Pose Cutting, Helen E. Cleaves, March 1907. Figure Drawing and Composition, Hatton.

THE WORKSHOP

MR. McKINNEY tells us this month how to make things to add to the fun of the winter season.

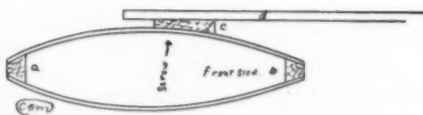
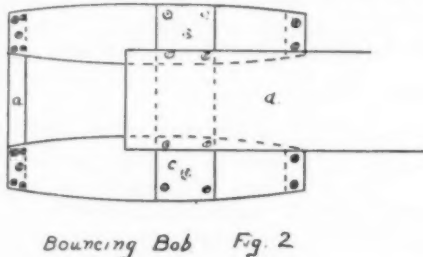
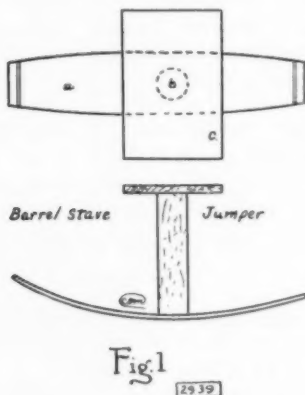
I. BARREL STAVE JUMPER

MATERIAL:

- 1 Wide barrel stave, see Fig. 1.
- 1 Piece 3" in diameter x 12" long taken from the wood-pile.
- 1 Piece board 7-8" x 8" x 16". Nails.

ERECTION:

- a. Saw the ends of your log square. If you have no wood-pile, use a piece of joist 2" x 4" x 12".
- b. A little back of the center of the barrel stave nail on the upright,



using 2 1-2" nails. Drive them in so that the heads will not catch in the snow.

- c. Nail the seat to the top of the upright, at right angles to the stave.

NOTE. Steer by using the feet. Don't be surprised if you get some tumbles at first. The fun will more than make up for the spills.

II. BOUNCING BOB

MATERIAL: For two sleds and one board as follows:

Several wide barrel staves. See Fig. 2.

- (a). 2 pieces 2" x 2" x 18".

- (b). 4 pieces 2" x 2" x width of barrel stave.
- (c). 2 pieces 7-8" x 6" x 20".
- (d). 1 board 7-8" x 10" x 6' 0".

Plenty of 1 1-4" No. 10 F. H. Screws.

ERECTION:

I. Find the center (lengthwise) of 4 staves.

II. Place board c on the floor with a barrel stave at each end (see figure), so that the front of c touches the center line on the stave. Use 5 screws (thus . . .) to each stave. This first operation should be done very carefully as it is the key to the whole sled.

NOTE: All screw holes should be countersunk so as to leave a perfectly smooth surface.

III. Taper a to fit the curves of the two staves. Screw securely, using 5 screws to each stave.

IV. Taper the short blocks b to fit curves and screw these in place. (See figure.)

V. Every boy knows what to do with the board, d. Since c is back of the center, it raises a, thus taking it out of the snow; a joins the front of the two runners while c joins the center and carries the load. Had b been long, it would have dragged in the snow, thus retarding the progress, but now it does not.

NOTE: This "bob" is excellent for soft snow if the hill is steep and is very fast on crust. It gives a bouncing at every uneven place just the same as the springs on a carriage and causes much fun.

DOROTHY



O be well equipped Dorothy needs now to have a party cape to wear with her new party dress so we will undertake that now. Cashmere is a good material for the cape, which is not difficult to make. It is cut in two parts: the cape itself, figure 1, and the hood, figure 2. The cape is five-eighths of a circle whose radius is seven and one-half inches. The opening for the neck should be part of a circle whose radius is three-fourths of an inch.

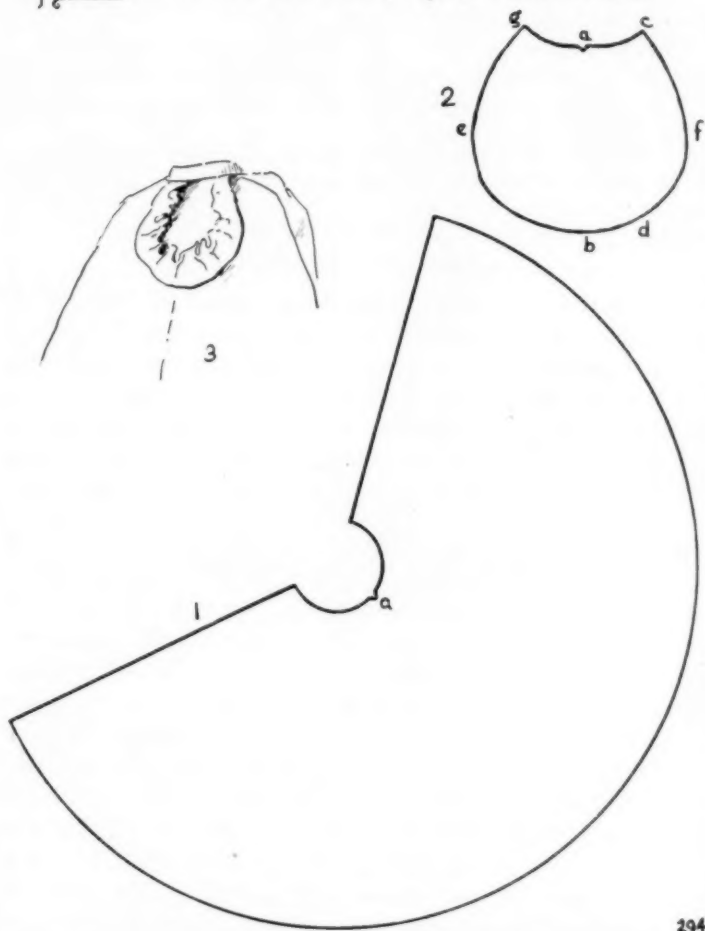
The hood should measure three and three-fourths inches from the middle a, to the bottom b, and should be four and one-half inches from the highest part to the bottom, c to d. It should measure four and one-fourth inches across the widest part, e to f.

In cutting the cape you can have a seam down the middle of the back if you wish, and if you do, be sure to allow one-fourth of an inch extra for the seam. After you have made your seam, press it open and overcast each edge. Make narrow hems on each side of the front of the cape and a half-inch hem on the bottom.

The hood can be lined with a thin silk cut like the outside. Sew the lining to the hood, except at the top, placing the right sides together. Turn the right side out. Run a gathering string about an eighth of an inch from the edge, c f d b e g, and draw it up to a good shape, see figure 3.

Sew the hood onto the cape placing the notches, a-a, together. The edge of the cape and hood are then bound together with satin ribbon. Put

Pattern and sketch for A Party Cope for A Little Girl Doll



the binding on the cape in the same way as described in the April 1907 article, leaving ends four or five inches long to tie the cape with.

Dorothy's cape is of white cashmere with hood lined with pink silk and neck bound with pink ribbon to match.

The scarf to wear with her cape, and which might be used over her head or around her neck, should be of pink silk to match the hood lining. Cut it three by thirteen and a half inches. Make narrow hems on the sides and quarter-inch hems on the ends.

If directions have been followed, Dorothy, with cape and scarf, is ready for the party as is shown in the accompanying picture.

MARY A. BERRY

West Newton, Massachusetts

Make it your ambition to live quietly,
and to attend to your own business,
and to work with your hands.—Paul.

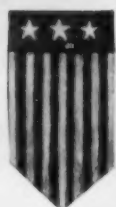
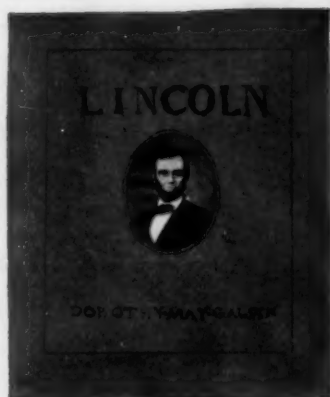
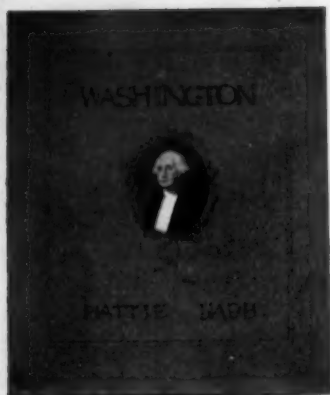
EDITORIAL



GEORGE WASHINGTON, whose birthday so crowds the smallest month's calendar that there is hardly room to think of Lincoln's birthday, and Charles Dickens', and Longfellow's, is responsible, indirectly, for bushels and bushels of school papers, every year. Some of these are flashing examples of misdirected energy, at least so

far as their decoration is concerned. No child should be allowed to attempt a shaded portrait of Washington, or to draw American flags, flapping their strong colors in contrary directions from crossed staffs, or hatchets with naturalistic cherries painted on the head. No child should be allowed to make paper hatchets and cherries which open and reveal Washington lurking within like a flaw in the metal or a grub in the fruit.

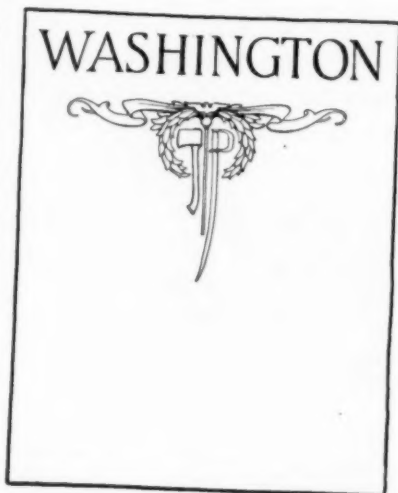
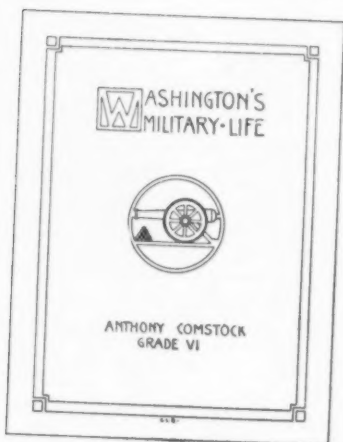
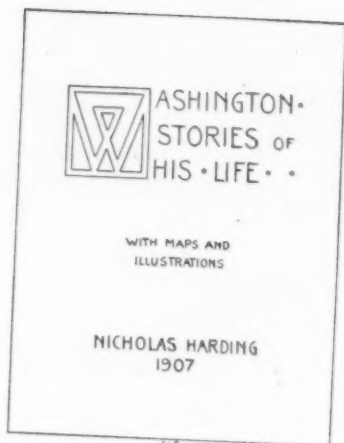
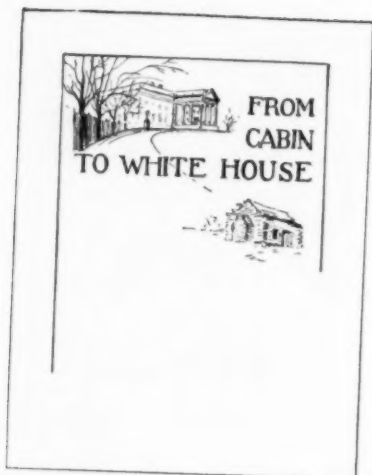
Some of the papers produced in the schoolroom during this month are good, and of these a few examples are shown on Plate 1. The first Washington cover is by Hattie E. Babb, Grade VI, Southwick, Mass., and the Lincoln cover is by Dorothy Galpin, in the same school. The girls have made use of engraved portraits of the heroes, in a legitimate way (comparatively), and have thought out the spacing of the covers with conspicuous success. The silhouette of Washington, more appropriate for a cover decoration than the engraved portrait (because more in harmony in character with the conventional lines and letters of a cover), was made by Mabel Steiner, Kennett Square, Pa., cut freehand from an engraved portrait. The shields are by primary children, that with the three stars, anonymous, the other made by Clara Voedisch, Fitchburg, Mass. These were designed as badges



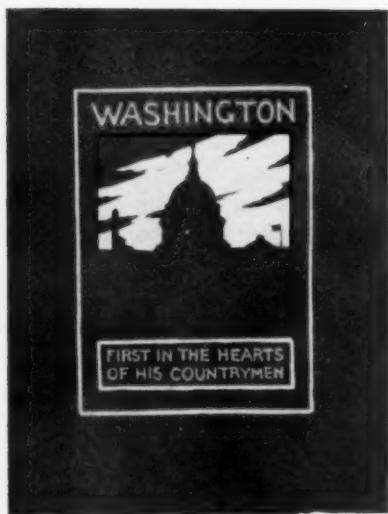
to be worn in honor of National heroes on their birthdays. The third badge, the hatchet, made from paper, by whom, unfortunately I do not know, is a masterpiece of symbolic design. Its handle and head are blue, its blade of red and white, its star is white. The hatchet is not imitated, it is merely suggested by the arrangement of the parts. The mystic, the lover of symbolism, would see in this the battle axe of the Republic, whose cutting blade is ever furbished with purity and love, backed with truth, handled by justice, and wielded with the bright star of hope ever shining! But the average person would see in it only a pleasing decorative badge rather amusingly suggestive in its design, unmistakably Washingtonian, obviously patriotic. This is a legitimate use of the "hatchet motive."* So also is that exemplified in the Boyhood of Washington cover at the right of the shields. This clever design is by Kenneth Freeman, Trenton, N. J. The cover design in the lower left corner, Plate 1, has been in my possession a long time, and I cannot recall where I found it. It was marked simply Margaret Hubbard, Grade III. Perhaps the great flag, arranged in harmony with the edges of the page, would have been decoration enough; then with the word Washington written boldly beneath it, the W being close to the staff, and the familiar toast placed where it is, but slightly condensed, the cover would have been well balanced and unimpeachable. The cover at the lower right corner is by William Pratt, Quincy, Mass. It is well spaced. In the original the name Washington, being in a strong color, red, balanced the attractions above the geometric center, so that the whole is more nearly satisfactory than is the black and white reproduction.

¶ But I wanted some first class designs for teachers and pupils to see, and therefore I concluded to ask some of the supervisors

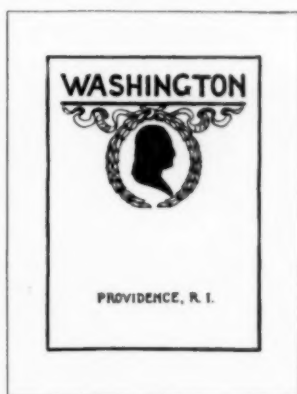
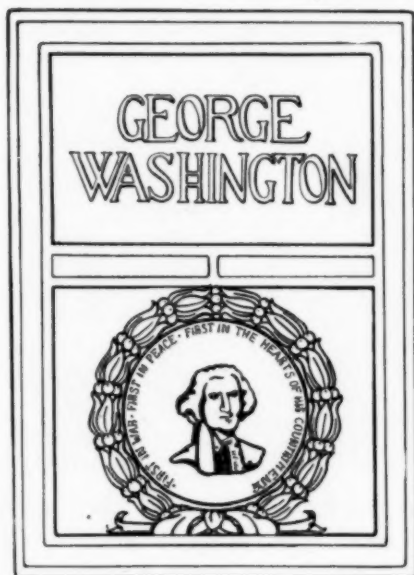
*Another is to be seen, I believe, in the lower right design, Plate 2, where it symbolizes primarily, Washington's early experiences as a civil engineer and path-finder in the French and Indian war.



of drawing to furnish them. I must confess to something of a disappointment in the result, for I asked twenty, and but seven responded with a design. I am deeply grateful to these seven, and I am sure all readers of *The School Arts Book* are grateful, for the designs present a wide range of suggestive material. The first design on Plate 2, is by Mr. Nathaniel L. Berry of Newton, Mass. It shows a free decorative treatment in line only. The second and third designs are by Mr. Cheshire L. Boone of Montclair, N. J. These designs are more formal, and provide for illuminated initials and other use of color. The fourth design I made myself to fill out the plate. The cover stamp contains the symbols of Washington as guide, as soldier, as president, and as worthy of great honor. Plate 3, contains four designs in black-and-white wash. The first is by Mr. Asa G. Randall of Providence, R. I. It is extremely simple, involving but a minimum of drawing, and very effective, in one color only on dark gray. The second is by Mr. Willis B. Anthony of North Adams. It is suitable to an upper grade, and makes use of the pose, a most commendable feature. In the original the five toned scale, white, light, (the cover itself) middle value, dark, black, is admirably handled. The third design is by Mr. Fred H. Daniels, of Springfield, Mass. It is extremely simple, within the range of the ability of the average child in the intermediate grades, and provides for the use of symbolic colors of very low intensity. The fourth design on this plate is by Mr. D. R. Augsburg of Oakland, California. It is pictorial in character, and presents effectively a complex subject in a simplified form. Plate 4 contains, first, a design by Miss Rhoda E. Selleck of Indianapolis. It provides for the use of color as well as line, and therefore should be thought of as colored, especially in the upper panel. The other designs on this plate are by Mr. Randall of Providence, the lower one being a cover stamp which might be substituted for that in the cover design above it.



☞ These all make for better applied drawing. We must have more of it. It is folly for us to go on studying design in the abstract, and producing ugly school work,—as great folly as it is for Supervisors to advocate Balance, Rhythm and Harmony



2946

in their Outlines while the outlines themselves, made by the Supervisor's own hand, violate every one of the principles they advocate—"If the salt have lost its savor, wherewith shall it be salted? It is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men."

☞ Other good suggestions for applied design in February, came to me last year through the mails. One of these from Clarice Hamlin, Marlboro, Mass., is a little pamphlet entitled "February

Birthday Book." It contains portraits, clipped from "newspapers and magazines, of famous men (including St. Valentine!) whose birthdays fall within the month. Each page is well arranged, with portrait, name, and date. The other came from Miss Maria P. Mendes, of the New York Truant School. It is a pamphlet with a decorative cover, containing a little silhouette of Wash-



ington, on a medalion within a wreath. The pages of this pamphlet are by different pupils. Each page contains a quotation from the "Rules of Conduct taken from George Washington's Note Book," as the neat title page announces. A better bit of class work could hardly be imagined. Plate 5, furnishes examples from other good papers. The "Lincoln Day" covers came to me from Miss Clara W. Pond of Woonsocket, R. I. They show covers for Lincoln Day programs, designed by the supervisor and worked out by the children; that at the left by Evan Johnson, Grade VII; that at the right by Rodney Marks, Grade VI. The central illustration is from a language paper by Bertha Harrison, Grade IV, Fall River, Mass. In the original

the portrait is a half-tone, the wreath is in green, with a ribbon of red. Many other papers make use of the little flags (1-2" x 3-4") and the little stars (1-2" diameter) made by the Dennison Manufacturing Company.* These are gummed, and the stars may be had in gold, silver, red, blue, and green. No doubt they could be supplied in white, to be used on a blue ground, but the children like the silver stars better, although of course they should not!

¶ St. Valentine's affords another opportunity for good applied drawing. To supplement the illustrations in Miss Bradley's article I am happy to be able to reproduce herewith, a plate of illustrations made by Mr. Fred H. Daniels for the use of his teachers in Springfield, Mass. These are all simple and effective, within reach of the children and within the realm of legitimate decorative design.

¶ Schoolroom Decoration is a provision for a form of picture study approved of all. As a contribution to the Symposium,—a sort of complementary word, the following from the publications of Mr. De Lancey M. Ellis, chief of the Division of Visual Instruction, of the New York Education Department, is gladly reprinted here:

SUBJECT. The subject must be of recognized artistic value and appropriate to the use of the grade or department for which it is selected. By constant association a picture exerts an influence and it is essential that such influence be morally and intellectually uplifting. Experts in schoolroom decoration almost unanimously advise against the use of painful subjects, particularly in the elementary grades. In making selection of subjects, the prejudices of the community upon religious or ethical grounds should be considered.

Duplicates will not be approved for hanging in the same school building.

QUALITY. Only high grade photographic reproductions will be approved. The publications of the following firms, mentioned on p. 545 have in general been found satisfactory and are approved by the Department. Publications for which these firms act as agents are *not* included.

*Boston, New York, Philadelphia, Chicago, St. Louis.

THE VALENTINE... GRADES I-IV

SYMBOLS



LOVE



ETERNITY

SERVICE
FAITHFULNESS

LUCK



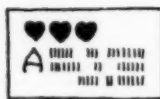
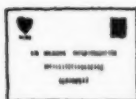
MESSAGE



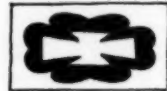
CHAIN

COLORS:— RED=LOVE VIOLET=FAITHFULNESS

SUGGESTIONS FOR ARRANGEMENTS



ENVELOPE



Berlin Photographic Co. (Berlin) 14 East 23d st., New York city (Carbons and photogravures).

Braun, Clement & Co. (Paris) 256 Fifth av., New York city (Carbons).

Curtis & Cameron, Pierce Bldg. Copley sq., Boston, Mass. (Copley prints).

Detroit Publishing Co., Detroit, Mich. (Carbons, aristo platino panoramic prints.)

A. W. Elson & Co., 146 Oliver st., Boston, Mass. (Carbons and photogravures.)

Franz Hanfstaengl (Munich) 114 Fifth av., New York city (Carbons and photogravures.)

Hegger (London) 288 Fifth av., New York city (Carbons).

Soule Art Publishing Co., 500-10 Dudley st., Boston, Mass. (Carbons and platinums from original negatives).

H. K. Turner Co., 221 Columbus av., Boston, Mass. (Turner brown prints).

Engravings and etchings are not approved. Hand or process color prints are not recommended and are considered only in exceptional cases. Even then, satisfactory results are so expensive that full duplication is seldom allowed.

SIZE. To receive approval, a picture must be at least approximately 14 x 18 inches in size without margin or frame. Do not use small pictures except in very small rooms. The impression made by one large picture and the effect it produces on the mind and thought of the pupil is far greater than that made by several small pictures.

FRAME. The frame should be of hard wood, preferably well seasoned quartered oak, three or four inches wide, without grooves or other devices for collecting dust. The color of the frame should tone into the picture. French glass of first quality should be used.

Framing with mat or margin should be avoided unless such treatment is essential to the effectiveness of the picture.

¶ The Calendar for the month is another wood interior, but it is "The Edge of the Woods." We are nearly through with the winter. The drawing of this design is not difficult. Rub in the foreground and the sky, flat, with the side of the crayon, and the thumb. With an eraser draw in the distance, the principal tree trunks and the shadows. With charcoal add the darker touches, limbs, twigs, etc. With the end of the white crayon add the high lights.

¶ Plans for the London Congress have now taken final shape. In England the organization is complete with His Royal Highness Prince George of Wales as Patron; President, His Grace the Duke of Devonshire, K. G., etc.; Chairman of the British Committee, the Right Honorable Sir John E. Gorst, K. C., L. L. D.,



FEBRUARY

S M T W T F S

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etc.; Vice-Chairman, the Right Honorable, the Earl of Carlisle; Treasurer, the Right Honorable Lord Avebury; Honorable Secretary, Miss Ethel M. Spiller, Art Mistress, London. The efficient Organizing Secretary is Mr. C. Myles Mathews, B. A., L. L. B., 151 Cannon St., London E. C. In the United States the lists of officers and committees are now complete. Dr. Haney has secured all the desired contributors to the conspectus, and the list of speakers to represent our country upon the program has been determined. The Travel Agent, selected by the Committee, namely, the Bureau of University Travel, has issued an attractive illustrated circular of Pathways to the London Congress, which may be had for the asking. Address, Bureau of University Travel, Trinity Place, Boston, Mass.

¶ In preliminary thought about the spring nature work it would be well to remember the set of twelve *Ketsals* for school purposes, flower studies, illustrating direct mass work in water color, charming in hue and tone, reproduced from a rare old Japanese book, and offered for sale by Mrs. V. Lockwood, through Miss Rhoda Selleck, Indianapolis, Indiana. The price is \$1.50 for the set of twelve.

¶ The seventh Year-Book of the Council of Supervisors just published, is worth having. Apply to Edward Griswold, Hastings-on-the-Hudson, New York. \$3.

¶ CHANGE IN POSTAL LAWS AFFECTING MAGAZINES

A new ruling by the Post Office Department requires that the subscriptions to monthly magazines must be paid in advance within four months after they become due, otherwise they cannot be entered for transportation in the mails.

CORRESPONDENCE

My dear Mr. Bailey:—

Stamford, Conn.

I do not know whether you approve of short cuts and mechanical devices, but time is so limited it seems necessary to resort to such means occasionally. Here is a method of drawing and painting an American shield in the third grade. Take a piece of paper 3 1-4 x 6 inches. Place it on the desk with the long edges vertical. Find the central point of the upper edge from which the upper curves are to be drawn. Measure down one inch from the upper corners on each side of the paper. Draw a horizontal line connecting these two points. By means of the ruler divide this line into 1-4 inches and the lower edge of the paper into 1-4 inches. Rule vertical lines connecting these points. With a brush full of color paint the first of these stripes red and the alternate stripes red. Paint the broad space at the top blue. When the paper is dry, cut the lower curves of the shield and the upper curves to produce as beautiful a shape as possible.

Yours sincerely,

Helen Jensen Chaplain.

A rapidly developing phase of the agency department of The School Arts Book is that indicated by three quotations from letters to The Davis Press as follows:

Gentlemen:—

Geneva, N. Y.

I have asked our superintendent to furnish each of our schools with The School Arts Book. I hope you will soon receive the order.

Carrie R. Harmon,
Supervisor of Drawing.

We have The School Arts Book in all our schools.

Theodore M. Dillaway,
Supervisor of Drawing, Buffalo, N. Y.

The school department takes about thirty copies of your excellent magazine for use of the teachers throughout the city.

F. E. Spaulding,
Superintendent of Schools, Newton, Mass.

Among the unsolicited testimonials forwarded to the Editor recently by The Davis Press, presumably for his comfort and instruction, are three so out of the ordinary that the Editor wishes to share them with the readers of the magazine.

It may be of some interest to you to know that Miss Ivey is in a missionary school for boys (Wousan, Korea) where she is responsible for some dozen

CORRESPONDENCE

subjects, drawing among them; and since she has plenty of Bibles, I am sending her the next best thing for a drawing teacher's library—The School Arts Book, and I am not irreverent either. Huntsville, Texas.

I take The School Arts Book. I'd rather be the man to get out such a helpful book than to be king of England. Norwood, Pa.

Your magazine is "a thing of beauty and a joy forever", but a country school of forty pupils leaves no time, no time for anything so leisurely as painting. I thought this spring that I must give up The School Arts Book, for all our magazines are rising in price, but I am so fond of it that I have not the heart to deny myself the pleasure I take in devouring it from cover to cover whenever it arrives. And even the old covers remind me of the quiet hours I have spent eagerly trying to locate the groups in a sky full of stars. Therefore enclosed please find the amount which your bill calls for.

Yours truly,
St. Ola, Ontario, Canada.

It is better to reprove your own errors
than those of others.—Democrats.

THE ARTS LIBRARY

BOOK REVIEWS

Supplementary Notes for Mechanical Drawing. By Frank E. Mathewson. 23 pp. 6 x 9, mostly plates. The Taylor-Holden Co. 60 cents postpaid.

Experience has taught us that a definite connection must be made in the mind between the perspective sketch and the working drawing, before a real understanding of the working drawing is possible to the pupil. Mr. Mathewson has been among the foremost in working out the problem of securing this connection, and he has succeeded in developing a series of exercises which bring about the desired result more quickly and more perfectly than any other yet published. His little book contains not a superfluous word. The plates are clear, self-explanatory, and well drawn. The author has given to all teachers of mechanical drawing an indispensable help.

How to Celebrate Washington's Birthday in the Schoolroom. Compiled and published by the Penn Publishing Co., Philadelphia. 94 pp. 5 x 7. 25 cents.

A suggestive little handbook for teachers of the primary and intermediate grades, containing special exercises, recitations and songs, flag drills, patriotic quotations, etc. One of the many useful little books in the series for "Entertainments and Exhibitions" published by this Company. A descriptive leaflet of these will undoubtedly be sent upon application, to any address.

Twelve Drawings of Children. By Irene Weir. 12 plates, 9 x 13. Ginn & Co. 75 cents.

These plates are intended to furnish suggestions for more instructive and entertaining pose drawing. They are printed in black on gray. Each plate is attractive in composition (remotely suggestive of the manner of Alexander because of the sweeping curves usually very prominent), well balanced, and free from the commonplace. It would be easy to criticize the drawing, especially of the details of the figure, and particularly of the hands, but if the plates are used as intended, to illustrate breadth of treatment and good placing within an oblong, they will be found useful by teachers and full of interest for children.

RECENT PUBLICATIONS

AUGUSTUS SAINT-GAUDENS. By Royal Cortissoz. An appreciation of this great American sculptor's art by a leading art critic. There are

twenty-four full-page photogravure reproductions, including practically all of Saint Gaudens's work. Houghton, Mifflin & Co. \$7.50 net.

THE LIFE AND WORKS OF VITTORIO CARPACCIO. By Pompeo Molmenti and the late Gustav Ludwig, translated by Robert H. Hobart Cust. Molmenti's standard work on the 15th century Venetian painter Carpaccio is here translated for the first time and presented in sumptuous form. E. P. Dutton & Co. \$15 net.

THE BUILDERS OF FLORENCE. By J. Wood Brown. Each chapter is devoted to some one of Florence's famous structures and its relation to Florentine life and affairs. E. P. Dutton & Co. \$6 net.

THE NORTH ITALIAN PAINTERS OF THE RENAISSANCE. By Bernhard Berenson. This is the fourth volume in a series of scholarly studies of Italian Renaissance painters by the foremost authority on the subject. G. P. Putnam's Sons. \$1.50 net.

THE CHILD IN ART. By Margaret Boyd Carpenter. New edition, fully illustrated. Ginn & Co. \$2.00 net.

THE CHRIST FACE IN ART. By James Burns. Traces the growth and historical development of sacred art as expressed in the Face of Christ; illustrated with reproductions of the most noteworthy conceptions. E. P. Dutton & Co. \$2.00 net.

THE BUILDING OF A BOOK. Edited by Frederick H. Hitchcock. A practical and non-technical story of how a book is made and sold. It gives every step of the development of a book from the work of the author until the volume is on the shelves of the second-hand dealer. The Grafton Press, New York. \$2.00 net (Postage 20 cents).

THE ART OF LANDSCAPE GARDENING. By Humphry Repton. Edited by John Nolen, A. M. The first of a series of authoritative books to be republished. This volume includes Repton's most valuable writings and illustrations. Houghton, Mifflin & Co. \$3.00 net.

HANDBOOK OF THE TREES OF THE NORTHERN STATES AND CANADA, EAST OF THE ROCKY MOUNTAINS. By Romeyn Beck Hough. Published by the Author, Lowville, N. Y. \$8.00 net.

LEGEND IN JAPANESE ART. By Henri L. Joly. A description of historical episodes, legendary characters, folk-lore, myths, and religious symbolism, illustrated in the arts of old Japan. John Lane Co. \$25 net. (Postage extra.)

VELASQUEZ. By A. F. Calvert and C. G. Hartley. Another volume in the Spanish Series. John Lane Co. \$1.25 net.

HUBERT AND JOHN VAN EYCK. By W. H. James Weale. John Lane Co. \$30 net (Postage extra).

THE JANUARY MAGAZINES*

ART AND HANDICRAFT

American Painting: The Rise of Landscape. Edwina Spencer. Chautauquan.
American Portrait-painters, Famous old. Charles W. Barrell. Munsey.
Appliqué Embroidery on Linen. Lilian Barton Wilson. Ladies' Home Journal.

Art Museum, The New. Frederick W. Coburn. New England.

Art Objects, A Carpenter-Collector of. Grace Whitworth. Craftsman.

Art, Professor Muther's Theories on. George B. Rose. Sewanee Review.

Art Treasures in New York, Famous. W. Harold Standish. Broadway.

Artist, What Nature Holds for the. Giles Edgerton. Craftsman.

Arts and Crafts Exhibition, Annual, at the New York National Arts Club. Craftsman.

Asiatic Museums, Notes on. Bashford Dean. Popular Science (Dec.).

Autumn Salon, Paris. Achille Legard and Henri Frantz. International Studio.

Birmingham Painters and Craftsmen at the Fine Art Society's Galleries. C. Napier-Clavering. International Studio.

Blake, William, as a Painter. Lawrence Binyon. Putnam.

Book Binding, Practical. Morris Lee King. International Studio.

Book-Bindings, Early American, at the Grolier Club. Scrip.

Color-Photography, The New. J. Nilsen Laurvik. Century.

Fisher, S. Melton, Paintings of. A. Lys Baldry. International Studio.

France, Anatole, Home of, as depicted by Pierre Calmetter. Frederick Lawton. International Studio.

Hale, Philip L.: Artist and Critic. Frederick W. Coburn. World To-day.

Lamp, Evolution of a. Edith Carruth. Delineator.

Lamps and Candle Shades. Mabel Tuke Priestman. American Homes and Gardens.

Miniatures at the Pennsylvania Academy of Fine Arts. J. Nilsen Laurvik. International Studio.

*From "What's in the Magazines," published by the Dial Company, Chicago.

- Mucha, Alphonse, The Art of. Arthur G. Byrns. Smith.
Naegle, Charles F.: Painter of Interior Decoration. Architectural
Record.
National Society of Arts and Crafts, Second Exhibition of the. Eva Lovett.
International Studio.
New York Arts and Crafts Exhibition, The. Annie M. Jones. Scrip.
New York Streets, Picturesqueness of, as illustrated in Birge Harrison's Paint-
ings. Craftsman.
New York Water Color Club, The. Arthur Hoeber. International Studio.
Oil Paintings, Chemical Changes in. Hector Alliot. Craftsman.
Painting, One Hundred Masterpieces of—I., Annunciations. John La Farge.
McClure.
Photography, The Pictorial Movement in. Sidney Allan. Smith.
Pyle, Howard: Illustrator. Gordon Emerson. Human Life.
Renaissance Embroideries. Gaille Alan Lowe. Harper's Bazar.
Rodin, Auguste, Recent Work of. A. Seaton Schmidt. International Studio.
St. Michaels, Window and Decorations of. Minna C. Smith. International
Studio.
Steen, Jan. Elisabeth Luther Cary. Scrip.
Stencil Work, Success with. Alice Wilson. Good Housekeeping.
Stuck, Franz von: German Artist. Amelia von Ende. Scrip.
Sully Portraits at the West Point Military Academy. Frank Fowler.
Scribner.
Talmage, Algernon M., Landscape Paintings of. A. G. Folliott Stokes. Inter-
national Studio.
Thayer, Abbott H. Homer Saint-Gaudens. International Studio.
Weaving in the Elementary School. Katherine French Steiger. Elementary
School Teacher (Dec.)
Workshop, Fitting up a. Charles H. Cochrane. Circle.
Zayas, Marius de: Caricaturist of the Emotions. Craftsman.

MISCELLANEOUS

MASTERS IN ART, (the latest issue, dated September, 1907), sets forth, in the fashion for which this publication has become famous, the works of that most famous of nineteenth century French colorists, Delacroix. Among other reproductions is "Jacob Wrestling with the Angel" from the large canvas in San Sulpice, so familiar to all students in the Latin quarter of Paris.

THE MANUAL TRAINING MAGAZINE for December contains among other good things an illustrated article entitled "A College Course in Constructive Design" by Charles R. Richards. Mrs. Gertrude Roberts Smith contributes her second article on Embroidery, and Mr. Cheshire L. Boone begins an illustrated series on "A Course of Study in Manual Training." Another article which should not be overlooked is that of Mr. Frank A. Manny, containing translations from a German book in regard to the character of school work in the United States. Here is a sample sentence: "A happy venturesomeness without overlong deliberation and analysis, a quality which must have inspired the whole people when they were bringing their vast country under control, appears also in the school system."

THE PRINTING ART for January contains an article on Pencil Drawing by Louis A. Holman with five reproductions of his work, that showing houses outside the walls, Chester, England, being the best. As usual there are many good illustrations of well spaced covers, title pages, etc.

THE INTERNATIONAL STUDIO for January offers to American teachers a great treat in the form of an illustrated article on Abbott H. Thayer, by Homer Saint-Gaudens. This number affords a good opportunity for the comparison of representative works of two eminent French sculptors, Auguste Rodin and Jean Carpeaux. Perhaps the most notable reproduction in color is "The Black Veil", by S. Melton Fisher, although for purely technical qualities three other plates rival it, namely, "The Flowered Gown," "On the Banks of the Schlei," and "The Angel of Night." Among the articles of especial value to teachers interested in the handicrafts are that on the second annual exhibition of the National Association of Craftsmen, by Eva Lovett, the illustrated section in Studio Talk on the furnishing of the Cabins-de-Luce in the Kronprinzessin Cecilie of the North German Lloyd Line, and the article by Minna C. Smith on St. Michael's Window and Decorations by Louis C. Tiffany. The plan for the improvement of the city of Washington is described and illustrated by Lelia Mechlin.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

DECEMBER CONTEST

First Prize, Book, Pyropen Outfit, Badge with gold decoration.

Oscar Breuer, VI, N. Manitowoc, Wis.

Second Prize, Hirshberg Art Company's Sketch Block, Badge with silver decoration.

Fannie Baker, IX, 266 Danforth St., Portland, Me.

*Astrid Gustafson, VIII, 46 Marshall St., Fitchburg, Mass.

James Jacques, VIII, 48 Second Ave., Woonsocket, R. I.

Alice W. Keyes, VIII, West Side School, Middleboro, Mass.

*John Shively, VII, Pickering St., Brookville, Pa.

Third Prize, Packet of Taylor-Holden Drawing Papers, and Badge.

Mary Bernier, VII, West Side School, Middleboro, Mass.

Edith Crandall, V, Pleasant Street School, Westerly, R. I.

Doris E. Folsom, VIII, 779 Congress St., Portland, Me.

Olga Johnson, VIII, 3 West St., Brattleboro, Vt.

Eleanor B. Monroe, IX, 46 N. Main St., Middleboro, Mass.

Sara M. Pyle, VI, Kennett Square, Pa.

*Margaret Riddell, V, Pleasant Street School, Westerly, R. I.

*Elizabeth A. Smith, VII, Nantucket, Mass.

*Leslie Spofford, VIII, Easthampton, Mass.

*Annie Wit, VIII, N. Manitowoc, Wis.

Fourth Prize, The Badge.

*Carolyn Adams, IV, 145 Bennett St., Woonsocket, R. I.

Florence Adams, VIII, Willow St., E. Braintree, Mass.

Ida Bearse, IX, Wareham St., S. Middleboro, Mass.

Vernon Brock, II, Union Primary School, Kennett Square, Pa.

*Marion Buck, VIII, 154 Marshall St., Fitchburg, Mass.

Hattie E. Chase, IX, 51 Everett St., Middleboro, Mass.

Ethel Close, VIII, E. Braintree, Mass.

Maud Creswell, VIII, 141 Hayward St., E. Braintree, Mass.

Gladys Crocker, VIII, N. Manitowoc, Wis.

*A winner of honors in some previous contest.

Irwin Fanta, VI, 831 N. 8th St., N. Manitowoc, Wis.
 Alice Gardner, VII, Nantucket, Mass.
 Abbondio Gomena, VII, Elm Street School, Westerly, R. I.
 *Walter S. Hall, VIII, 30 Garnet St., Fitchburg, Mass.
 *Mary Healey, V, 291 Union St., S. Weymouth, Mass.
 *Margaret Kellaher, VI, Kennett Square, Pa.
 *Hazel Laughton, VIII, 269 Danforth St., Portland, Me.
 Joseph Maguire, IV, School Street School, Middleboro, Mass.
 Charlotte Markham, IX, N. Manitowoc, Wis.
 Horace Marks, VI, Nantucket, Mass.
 Hilja M. Mattson, VIII, 111 Mechanic St., Fitchburg, Mass.
 *May Meyer, VIII, N. Manitowoc, Wis.
 Emma Moore, IV, Kennett Square, Pa.
 Pauline Orcutt, 136 Hancock St., S. Braintree, Mass.
 Charles Palmer, IV, Allen St., E. Braintree, Mass.
 Marie Proulx, IV, 72 Alice Ave., Woonsocket, R. I.
 J. Warren Rowen, IV, Quincy Ave., E. Braintree, Mass.
 Horace St. Armand, III, 90 N. Main St., Woonsocket, R. I.
 Lillian Schreiber, V, Pleasant Street School, Westerly, R. I.
 George Sieker, VIII, N. Manitowoc, Wis.
 *Doris H. Wade, V, 55 Union St., S. Weymouth, Mass.
 Adele Walker, IV, 33 Sherbrooke Ave., Braintree, Mass.
 Emil Wit, VI, N. Manitowoc, Wis.

Honorable Mention

*Robertha Akin, Anoka	Ruth Burleigh, E. Braintree
Dorothy Angier, Brattleboro	Hester W. Burns, S. Weymouth
Gesine Baensch, N. Manitowoc	Elizabeth Burt, Easthampton
R. A. Baldi, Westerly	*Ruth Chadwick, Nantucket
Eleanor Barker, Portland	William Clark, Westerly
Edith Bartlett, Nantucket	*Anna Davis, Portland
*William Blair, Somerville	Helen Donovan, E. Braintree
Ruth Blewett, Anoka	Ethel E. Fagerberg, Middleboro
Marie Boulet, Westerly	Myrtle Foote, Kennett Square
Joseph Brown, Woonsocket	Mildred M. Ford, S. Weymouth
Paul Brown, Braintree	Evelyn Frances, Kennett Square

*A winner of honors in some previous contest

Florence Frost, Middleboro
Mary Haley, Middleboro
Florence Harrington, Anoka
Horace Harrington, Anoka
*William Healey, Haydenville
Ector Heon, Woonsocket
Delia Labrie, Woonsocket
Gertrude Lakey, Middleboro
Myra Luce, Middleboro
Eugene McCauley, N. Maniwoc
Dorothy Minkfield, Braintree
Clifford Mosher, Braintree
Lester Nickerson, S. Braintree
*Elsie Pasewalk, N. Maniwoc
*Louis Peterik, N. Maniwoc
Laura Richards, N. Maniwoc
Joseph D. Rose, Middleboro

Elva Ruth, Kennett Square
Archibald Saunders, Westerly
Harold Seiler, N. Maniwoc
*Ella Sladky, N. Maniwoc
Gordon Stackhouse, E. Braintree
Ruth E. Stowell, Brattleboro
*William Vahlgren, Fitchburg
George Verhulst, Woonsocket
*Helen Webber, Easthampton
*Viola Weber, N. Maniwoc
*Rachel Webster, Westerly
William Penn Whitehouse, Portland
Forrest Whittaker, E. Braintree
Clara E. Wilda, Maniwoc
Roger Wood, Middleboro
*Otto Zwecker, S. Weymouth

SPECIAL PRIZES

The Badge.

Edna Chase, VIII, School Street School, Middleboro, Mass.
Theodore Mendall, VIII, School Street School, Middleboro, Mass.
Sarah Wilkes, High School, Nantucket, Mass.

Almost every package of work received contained a letter saying that it is almost impossible to get hold of the best December work. The children are so fond of it that they will not let it go. Other letters came expressing regret that none whatever could be collected. The editor believes with The Preacher that there is nothing better under the sun than that even a child should enjoy the fruit of his labor.

The work submitted was notably good in color. Taken as a whole it was the most beautiful lot of color ever submitted in any contest. The decorative design was less barbaric than usual, both in the elements used and in their relation to each other and to the object decorated. The constructive elements were as a rule carefully thought out and skilfully managed.

Here follow a few letters relative to the effect of the contests.

My dear Mr. Bailey:—

Dover, N. H.

Your School Arts Guild is a real "Home Missionary Society." I only wish I had had courage to enter my children in your contests before.

Yours for better work still,

Lottie J. Burr.

Dear Mr. Bailey:—

Dominican Academy, Fall River, Mass.

Great was the joy in our school when The School Arts Book announced that one of our pupils had been so fortunate as to win the First Prize, and several others had also become members of the Guild. They were all very happy and promised to be faithful to the "Motto",—always to try their best. Very soon all the prizes reached them at their various addresses and it was with great pride they brought them to school.

I must thank you for such generous consideration, and only stress of work has prevented my acknowledging it earlier. I wish to thank you in particular for the Special Prizes. They are indeed an encouragement to both teacher and pupils.

Yours very sincerely,

Sister M. Joseph.

My dear Mr. Bailey:—

Marlborough, Mass.

I want to tell you how the children look forward every month to the list of prize winners in The School Arts Guild. We have been successful in having some of our children win prizes and it means much to them. The Guild has been a very great help in stimulating the children to do better work.

Very truly yours,

Lillian F. Curtis.

Dear Sir:—

Manitowoc, Wis.

The children were delighted with the honors they received and are trying harder than ever in their work. One teacher told me that their enthusiasm was showing in their other work, too, and of course that did please me. Your contest is really a great incentive to the children, and has been such an encouragement to me, as this is my first year in special work.

Very truly yours,

Luella V. Robinson.

Dear Sir:—

Bergenfield, N. J.

I received The School Arts Book on Tuesday and announced the result of the contest to the pupils yesterday. I hardly know how to express my

genuine delight in the result. The children knew nothing of it, and it took them by storm. They are wildly enthusiastic, and even yesterday I saw more painstaking by the careless.

N. S. Conover, Jr.

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

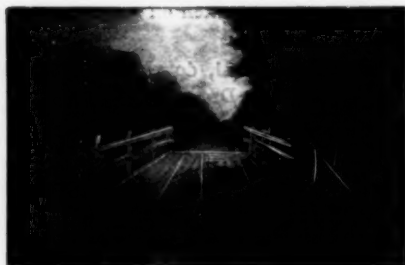
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